Mus. Th.
1454

HAMILTON'S
COMPLETE CATECHISM
OF
COUNTERPOINT,
Melody,
AND
COMPOSITION.

PRICE TWO SHILLINGS.

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Hamilton.

HAMILTON'S

COMPLETE CATECHISM

OF

COUNTERPOINT,

MELODY, AND COMPOSITION;

ILLUSTRATED WITH

EXTRACTS AND EXAMPLES

FROM THE THEORETICAL WORKS OF

ALBRECHTSBERGER, KOCH, REICHA,
BEETHOVEN, &c.

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PREFACE.

THE following little Catechism is intended by the Author for the use of persons who, possessing some acquaintance with the rudiments of harmony and thorough-bass, are desirous of applying that knowledge to the study and practice of composition.

The easiest and by much the most essential step towards this object will be found in the principles of *counterpoint*. Here, a simple melody or subject being given, the student is taught to add to it progressively one, two, three, or more parts, which by their combination shall form correct and agreeable harmony.

In one or more of these additional parts, notes of various lengths may be employed, some appertaining to the harmony and others extraneous to it, but serving as notes of embellishment; and a diversity of melody may be thereby produced, which will greatly enhance the effect of the whole, while it by

no means destroys the interest of the principal subject.

All this is explained in the most systematic, simple, and progressive manner, upon the principles delivered by the most eminent theorists of Italy and Germany, and which are taught upon and practised in every country in Europe except this—the reason, perhaps, why we have so many musicians and so few composers. In fact, any thing like mechanical facility of composition can never be acquired but by the practice of counterpoint.

The next step to be taken by the student will be the consideration of those notes of embellishment introduced into melody, which we have classed under the general heads of *accidental notes* and *arpeggioed chords*. These the author has endeavoured to explain according to the principles on which they are employed with so much latitude and effect in the music of the present day. These accidental notes, together with the harmonies known by the name of *essential discords*, form the grand connecting links between the strict and free styles of composition.

The student being now in a condition to add parts to any theme which may be given to him, must proceed to learn the principles of *melody*, in order that he may be enabled to invent—or, in

other words, *compose*—subjects for himself. He will be shewn that any air or melody may be resolved into various members more or less distinct and complete. He will find the nature of these individual portions or members fully explained under the denominations of *phrases*, *sections*, and *periods*; as also the modes by which they may be contracted, extended, interwoven, and combined.

As, however, theory without practice will never make a composer, in a supplementary chapter he will meet with an analysis of the nature and usual forms of our psalm-tunes and chants; with the composition of which melodies, from their extreme simplicity, he is advised to commence. He may then proceed to dance-tunes, marches, song-tunes, and other short and characteristic airs; and from these again, by easy gradations, to whatever sort of music his inclinations and genius may suggest.

It was originally the Author's intention to have explained also the nature and principles of double counterpoint and fugue; but the limits within which he was necessarily confined, compelled him to abandon that idea. However, as these subjects are of considerable utility and importance, he will shortly publish a sequel to the present work under the title of a *Catechism of Double Counterpoint and Fugue*. This will complete his Practical Course of Harmony

and Composition, and present the student, at an incredibly small expense, with a neat, concise, and useful summary of all that has been written on these subjects by the most eminent antient and modern theorists.

The Appendix contains numerous examples extracted from the treatises of Feux, Albrechtsberger, Reicha, Koch, &c. &c.

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ON COUNTERPOINT.

CHAPTER I.

Q. What is to be understood by the term Counterpoint?

A. The art of adding to a given subject, one, two, three, or more parts, which by their combination shall form a harmony systematically correct and agreeable to the ear.

Q. Which are the principal kinds of Counterpoint?

A. Counterpoint is divided into *plain* and *florid*: in the former kind, the notes of the parts added are always of a uniform length; in the latter, the notes are of different lengths and variously intermixed, at least in one of the parts.

Q. Which kind of Counterpoint should the student first attempt?

A. Plain Counterpoint in two parts, constructed upon a subject which consists only of a few long, equal notes; and which, beginning by the key-note,

and ending with it also, preceded by the second note of the scale, contains only one cadence or close. Such a subject is sometimes called a *canto-firmo*, or *plain song*. This kind of Counterpoint admits of several species.

Q. What are the rules relating to the *first* of these species?

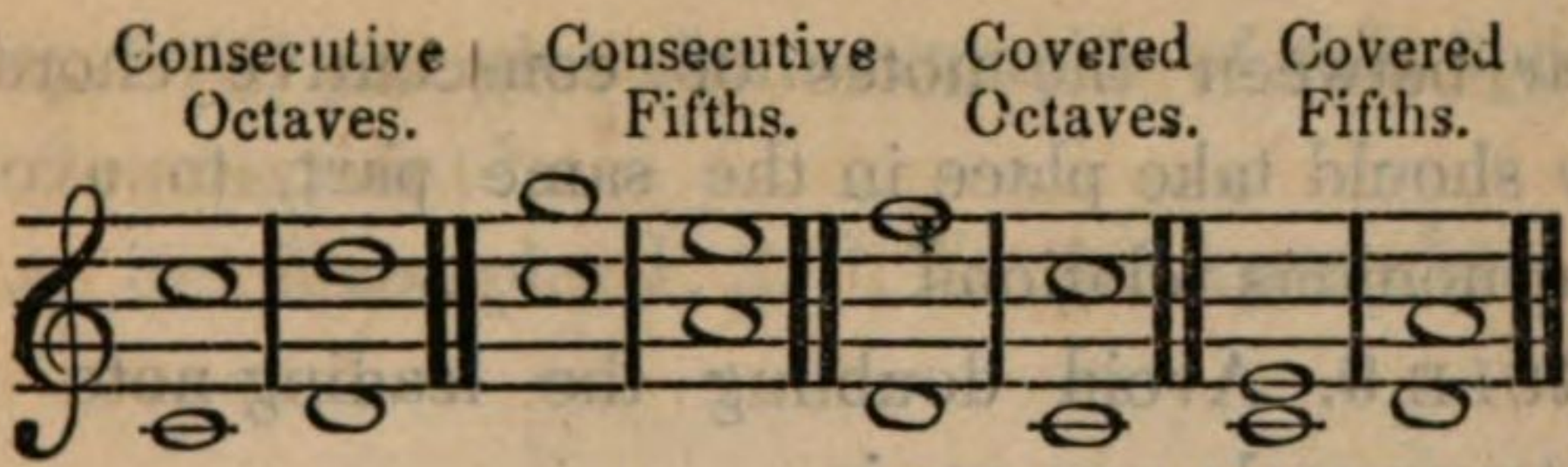
§ *First species of Counterpoint in two parts.*

A. In this species only one note is written against each note of the subject.

RULE 1. None but consonant intervals can be employed: these are the unison, octave, and fifth, which are called *perfect* concords; and the major and minor thirds, and major and minor sixths, which are termed *imperfect* concords.

RULE 2. Avoid the unison except in the first or last bar, as this interval can scarcely be said to be productive of any real harmony.

RULE 3. *Consecutive* unisons, octaves, and fifths, in similar motion are never allowed in any species of Counterpoint; nor are covered unisons, octaves, and fifths, in two parts, except in very few cases. Covered unisons, octaves, and fifths, occur when both parts move from any interval to a unison, octave, or fifth in the *same direction*, that is both ascending or both descending.



RULE 4. Do not skip to an octave or a unison, even in contrary motion, when the lower part moves either diatonically or chromatically.

RULE 5. The imperfect concords may be taken in all the three motions. They should be used oftener than perfect concords, as they are much more agreeable to the ear; but we must not generally employ more than three thirds or three sixths in succession.

RULE 6. Two major thirds following each other diatonically, or by a skip of a third, are generally to be avoided, as they produce an inharmonious relation between the parts.

RULE 7. Skips of a 3rd, 4th, 5th, 6th, or of an 8ve, may be freely used; but skips of a 7th, or of any interval greater than an octave, are generally to be avoided in simple Counterpoint, as also all skips of superfluous and most of diminished intervals, because of the harshness which they infuse into the melody of the part.

RULE 8. Chromatic progressions are seldom used in plain Counterpoint; but when they do

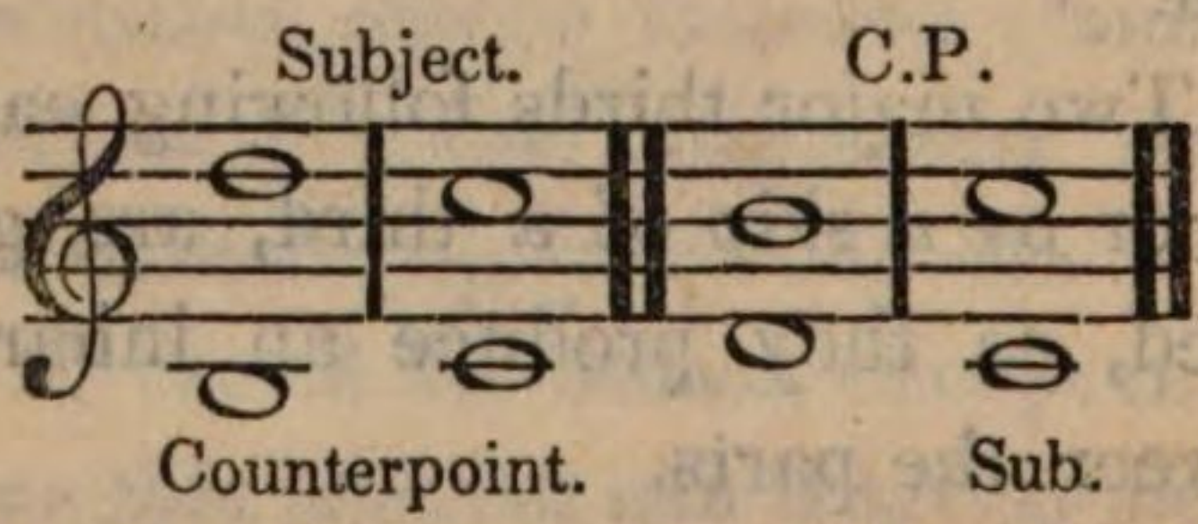
occur between the notes of consecutive chords, they should take place in the same part, to avoid inharmonious relations.

RULE 9. Avoid doubling the leading-note of whatever scale you are in.

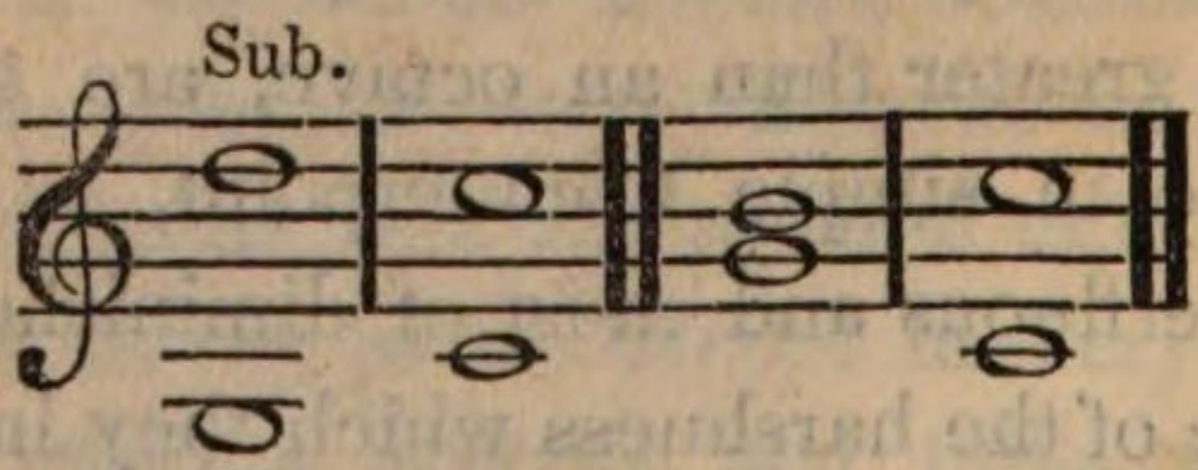
Q. What forms of cadence may be used in this species of Counterpoint?

A. As from the nature of the subject only one perfect cadence is required, we must avoid introducing any where else the forms proper for that purpose.

The most useful forms are as follows:



Or when the lower part is treated as a bass:



In these examples the second note of the scale descends to the key-note, and the 7th note of the scale ascends to the octave, or unison.

Q. Will you give some examples of this species of Counterpoint?

A. See Examples 1, 2, 3, (in the Appendix.)

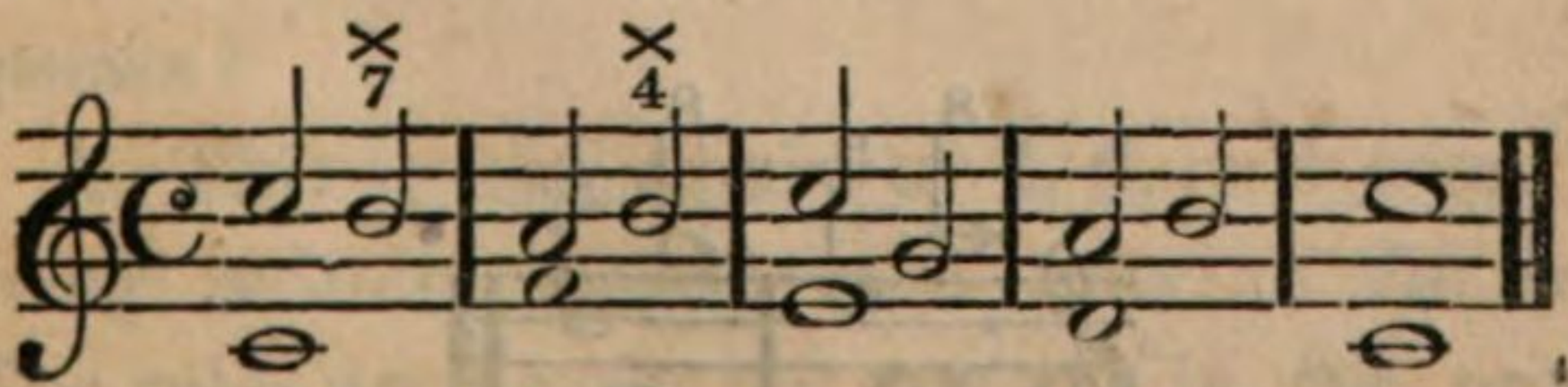
CHAPTER II.

SECOND SPECIES OF COUNTERPOINT IN TWO PARTS.

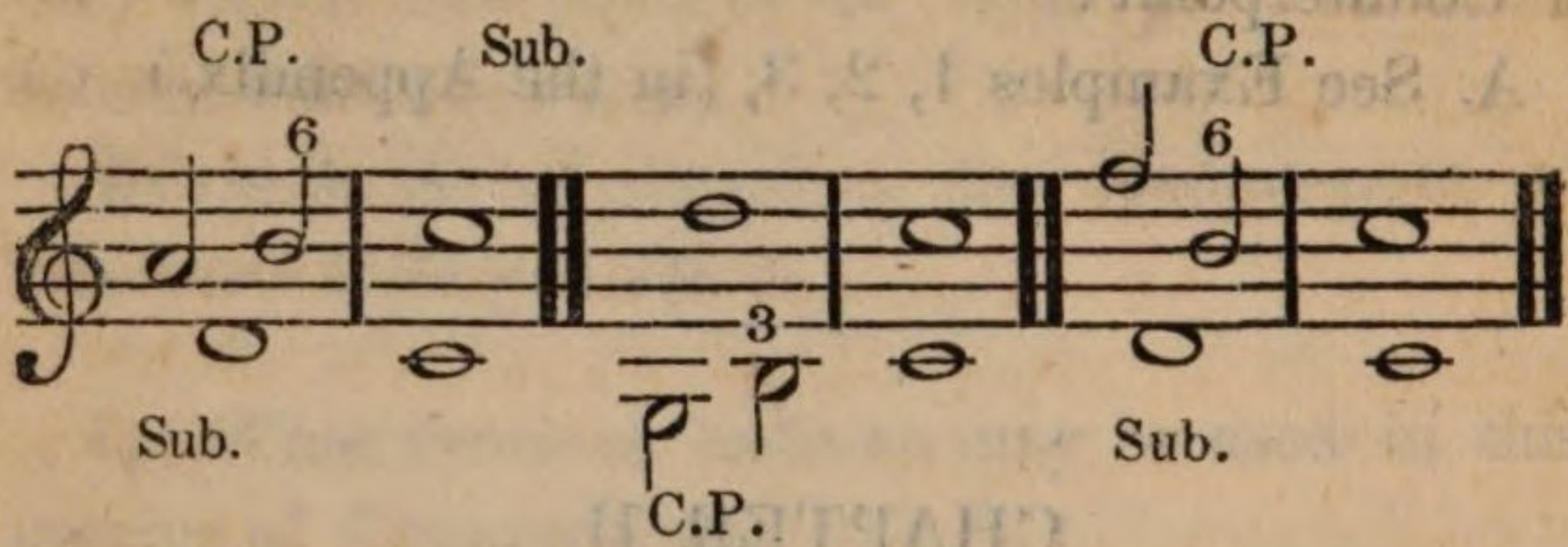
Q. What are the rules relating to this species?

A. Here, two equal notes are written to each note of the subject.

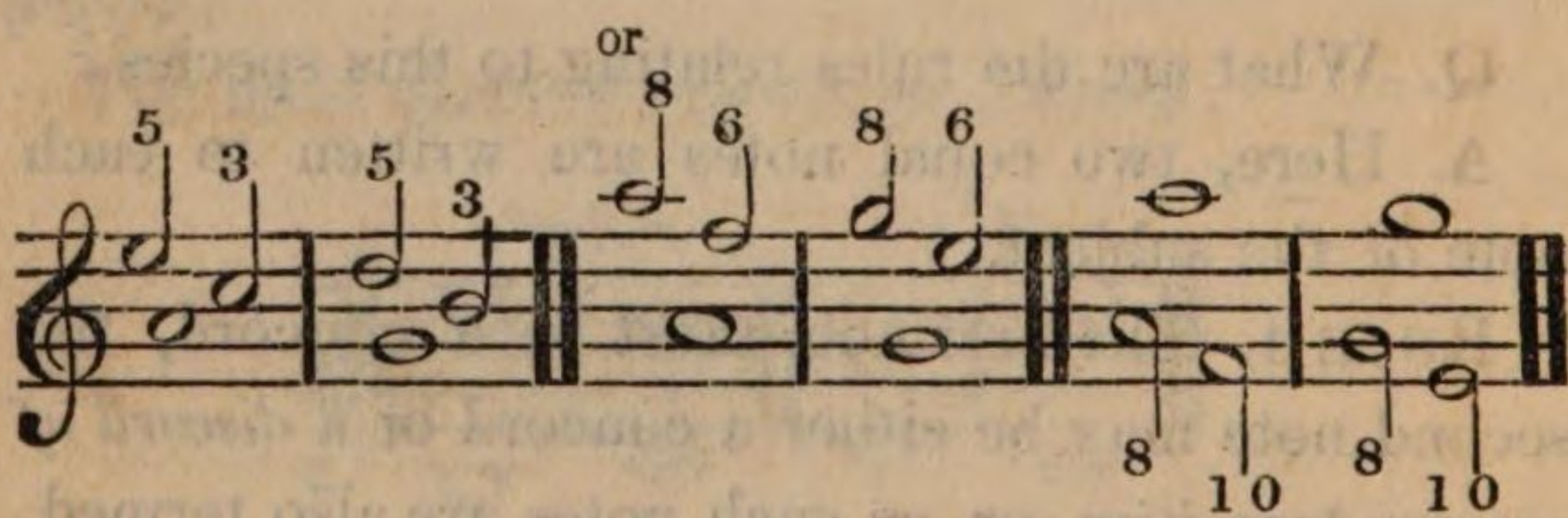
RULE 1. The first note must be a concord, the second note may be either a concord or a *discord of regular transition*, or, as such notes are also termed, a *passing* note. These passing notes serve to fill up the intervals between concord and concord, from and to which latter they always proceed diatonically, that is, they can never either be *taken* or *quitted* by a skip.



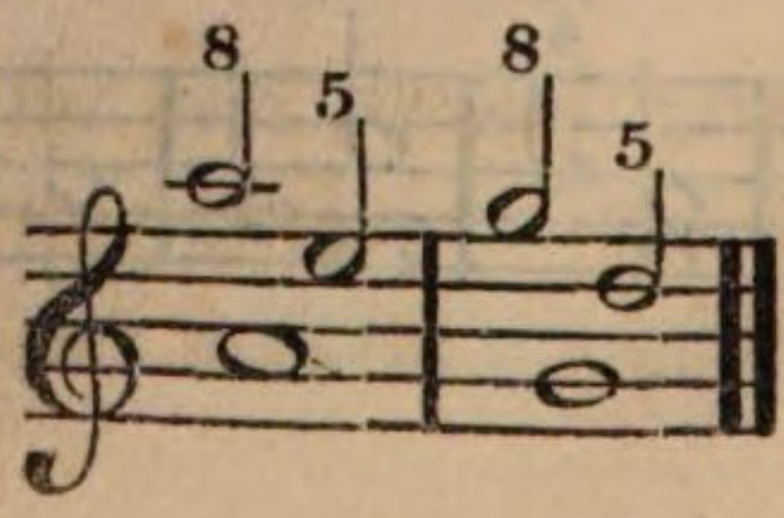
RULE 2. The best forms of cadences are



RULE 3. Passages of the following description are prohibited, because of the fifths and octaves on the accented parts of the bar.



But when the octaves or fifths in such passages, occur on the unaccented parts of the bar, they may be allowed, though not desirable in two parts. When the intermediate notes are wider apart from the accented notes, such passages are less offensive. Ex.



RULE 4. We must avoid the immediate repetition of the same note, either in the same bar, or between the last note of one bar and the first of the following one.

RULE 5. After a wide skip, the parts should reapproach each other, either diatonically or by a skip of a third at most.

RULE 6. Several consecutive skips in the same direction should not in their extreme notes embrace the extent of a 7th, or 9th.

Q. Will you give examples of this species of Counterpoint?

A. See Examples 5, 6, Appendix; as also No. 7 for an example of three notes to one.

CHAPTER III.

THIRD SPECIES OF COUNTERPOINT IN TWO PARTS.

Q. What are the rules which relate to this species?

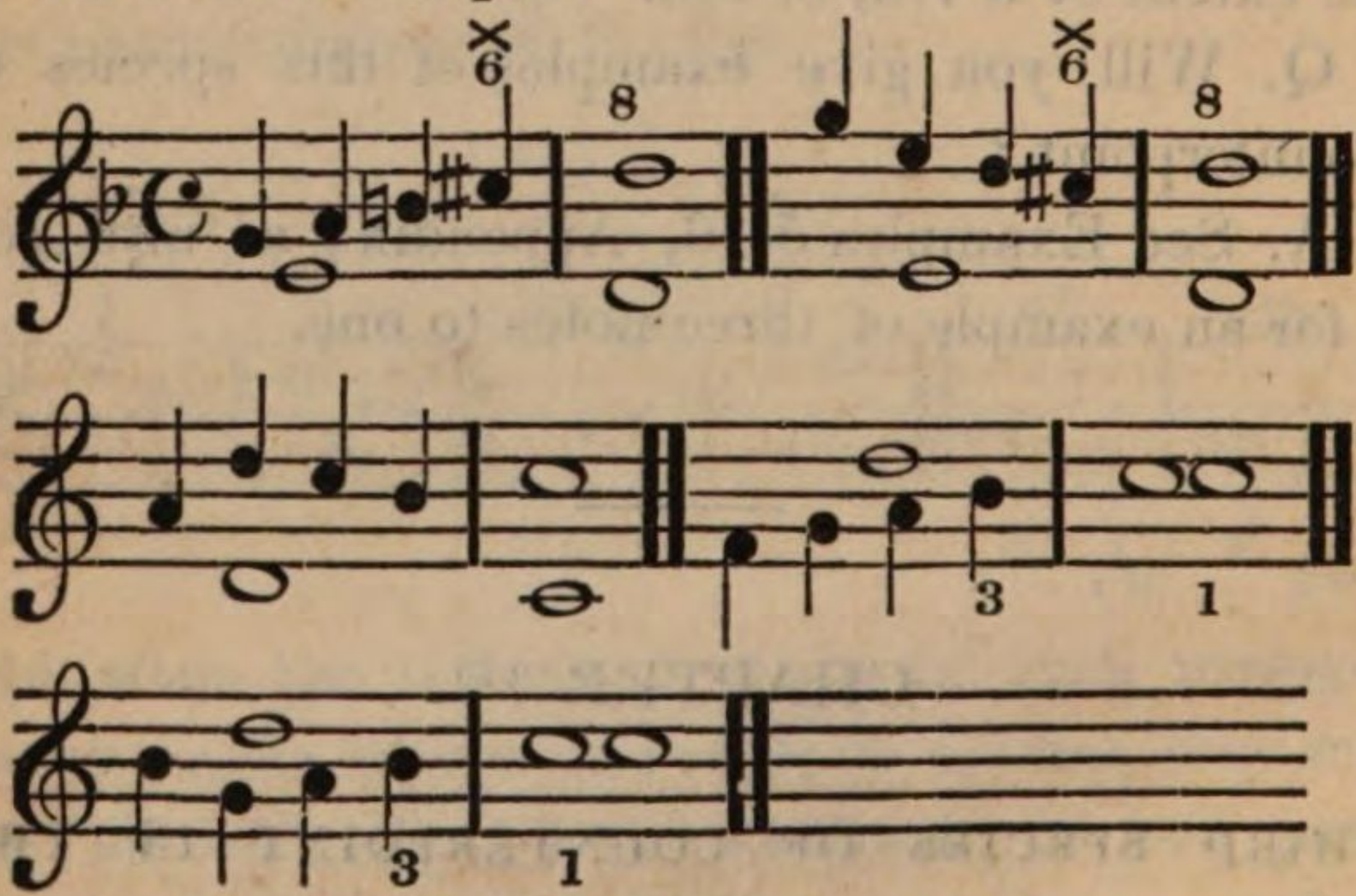
A. This species admits of 4, 6, or 8 equal notes being written against each note of the subject. The rules are nearly the same as in the preceding

species; that is, the first note must be a concord, and the others may be either concords or discords of transition, taken and quitted diatonically.

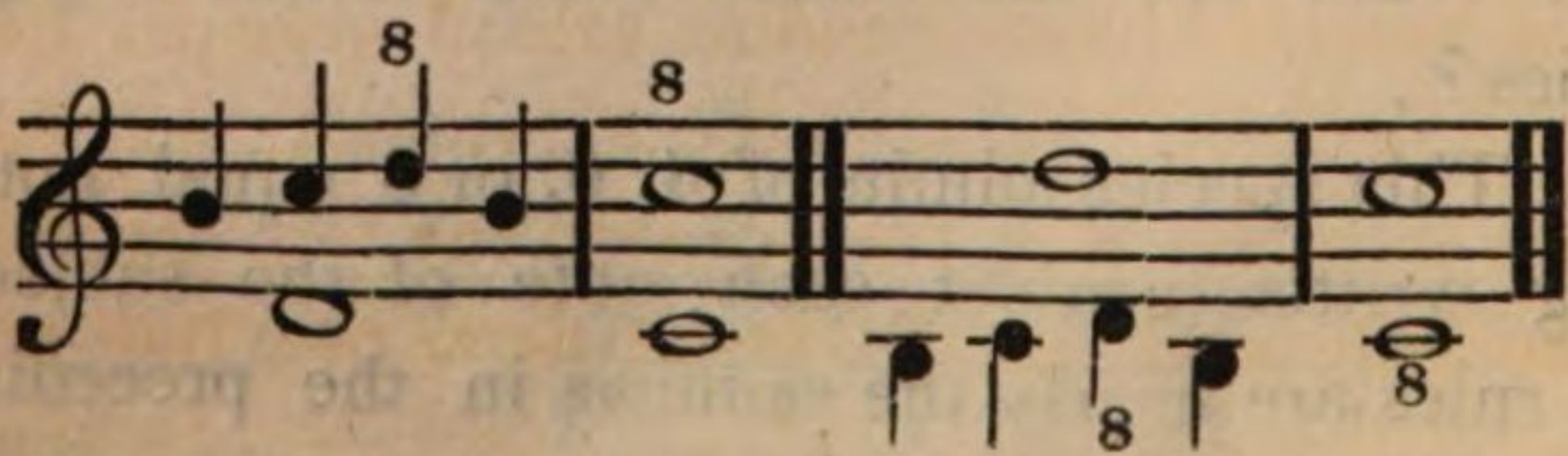
RULE. After several notes ascending or descending in *diatonic* succession, a skip of a third or of any wider interval in the same direction, seldom produces a good effect as to the melody.

Q. Which are the principal forms of cadence?

A. They are very numerous; we shall merely give a few as examples.



The following forms are bad, according to Rule 3 in the preceding chapter.



Q. Will you give some examples of this species?
A. See Nos. 8, 9. Appendix.

CHAPTER IV.

FOURTH SPECIES OF COUNTERPOINT IN TWO PARTS.

Q. What are the rules relating to this species of Counterpoint?

A. In this species only two notes are generally written against each note of the subject. Its chief peculiarity is, that the last note of each bar is always tied to the first note of the following bar. The rules are:

RULE 1. The second note in each bar, or that which falls on the unaccented time, must always be a concord; the first or accented note may be either a concord or discord of suspension; if a discord, it must be resolved by descending one degree to the following concord; thus, in the upper part, the 9th resolves into the 8ve, the 7th into the 6th, the 4th into the 3rd; and, in the lower part, the 2nd re-

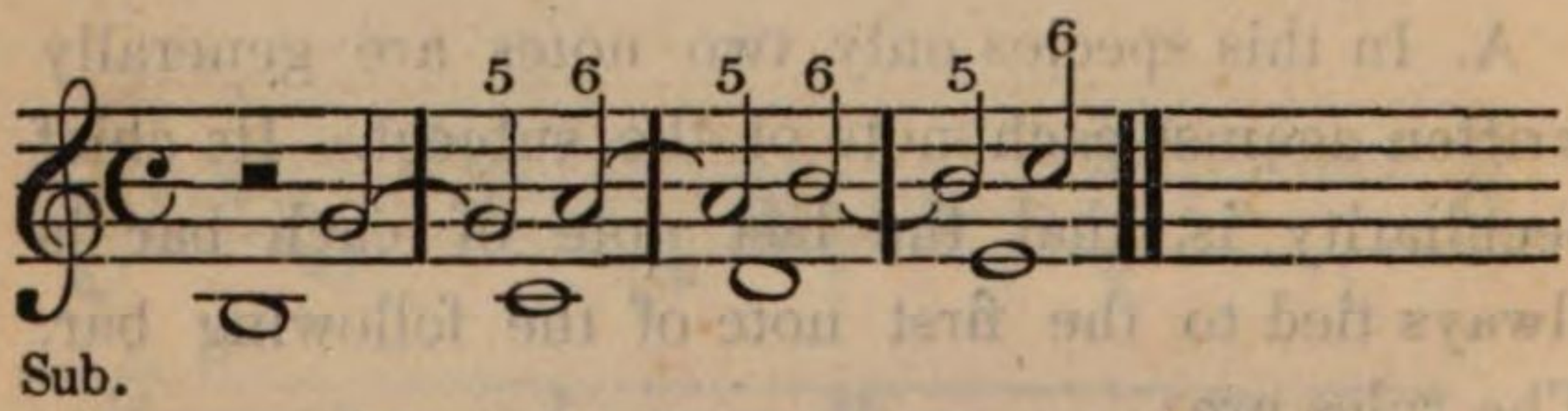
solves into the 3rd, and the 4th into the 5th, which are the only legitimate suspensions in the lower part.

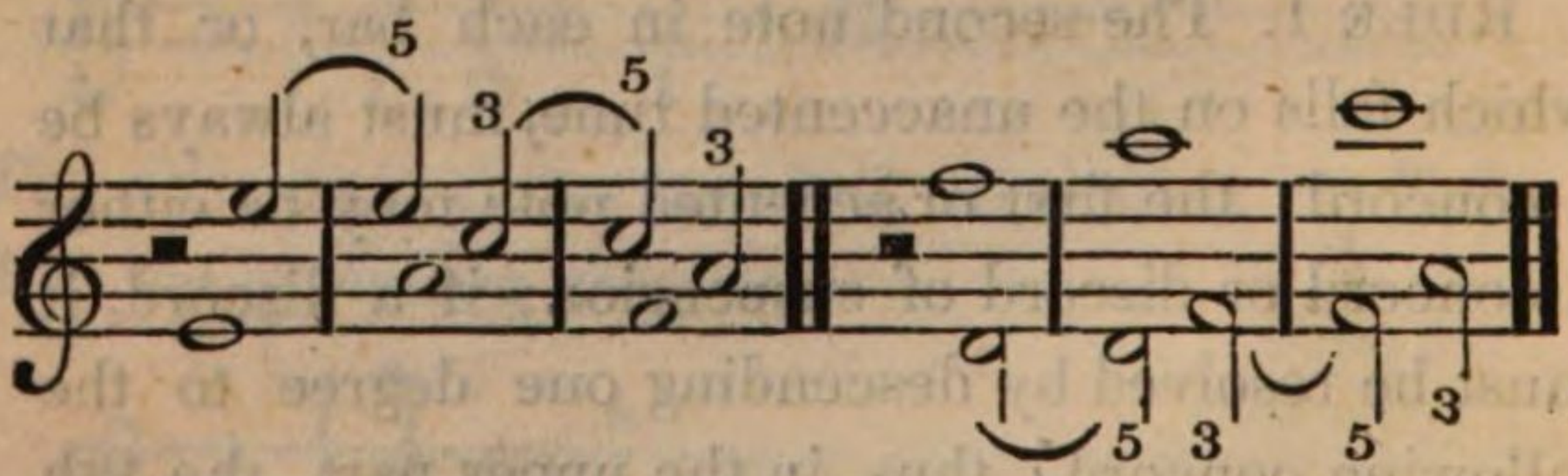
RULE 2. The unison may be used by syncopation on the accented times of the bar.

RULE 3. Consonant syncopations may proceed by skip to other concords.

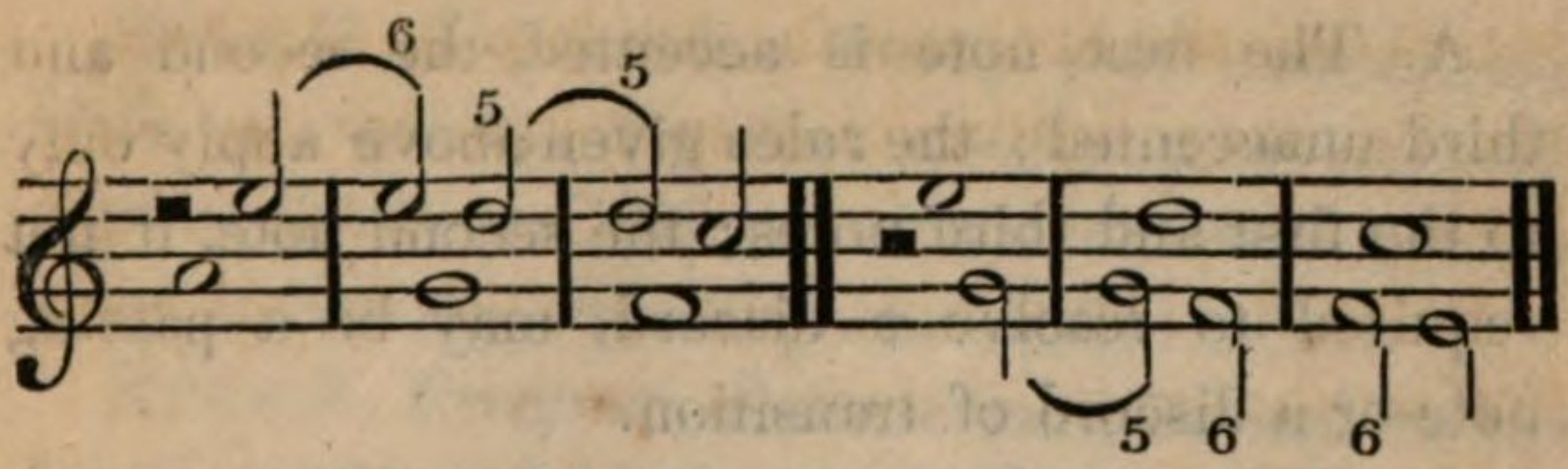
RULE 4. The ninth must not be prepared by the octave.

RULE 5. The following progressions, in which 5ths frequently occur on the accented times of the bar, are allowed even in two parts.

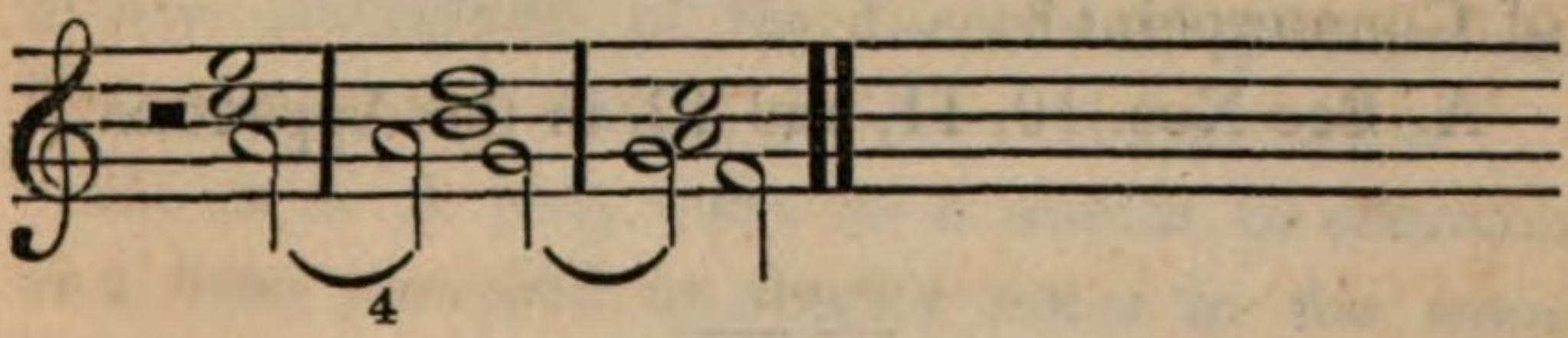




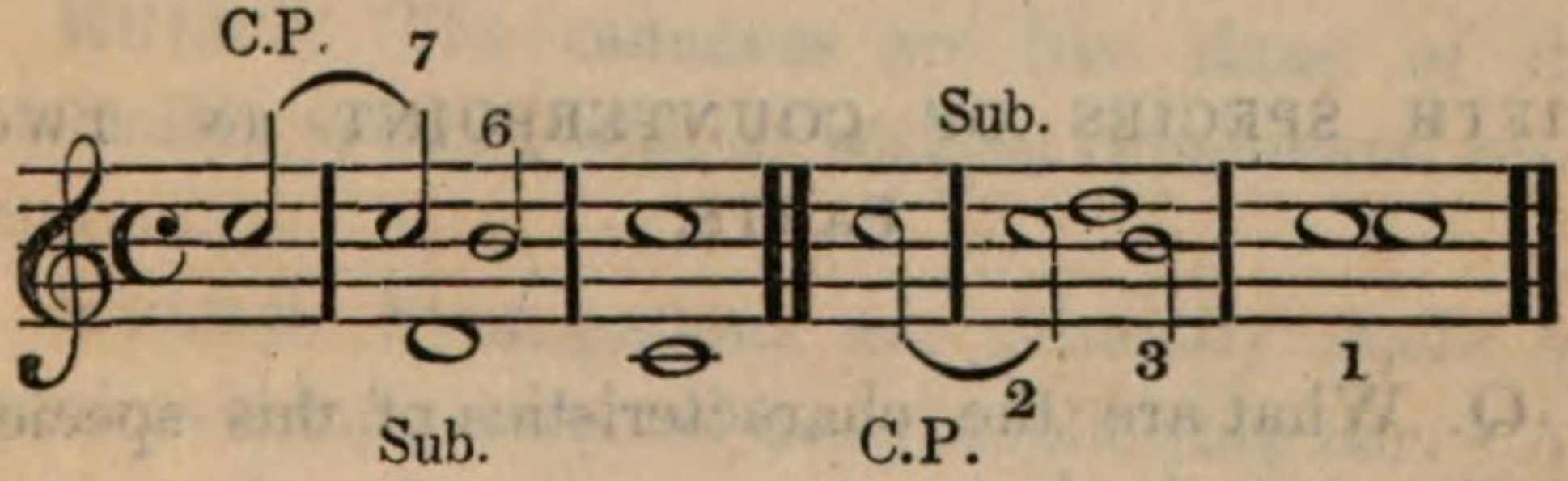
But those which follow are forbidden in descending.

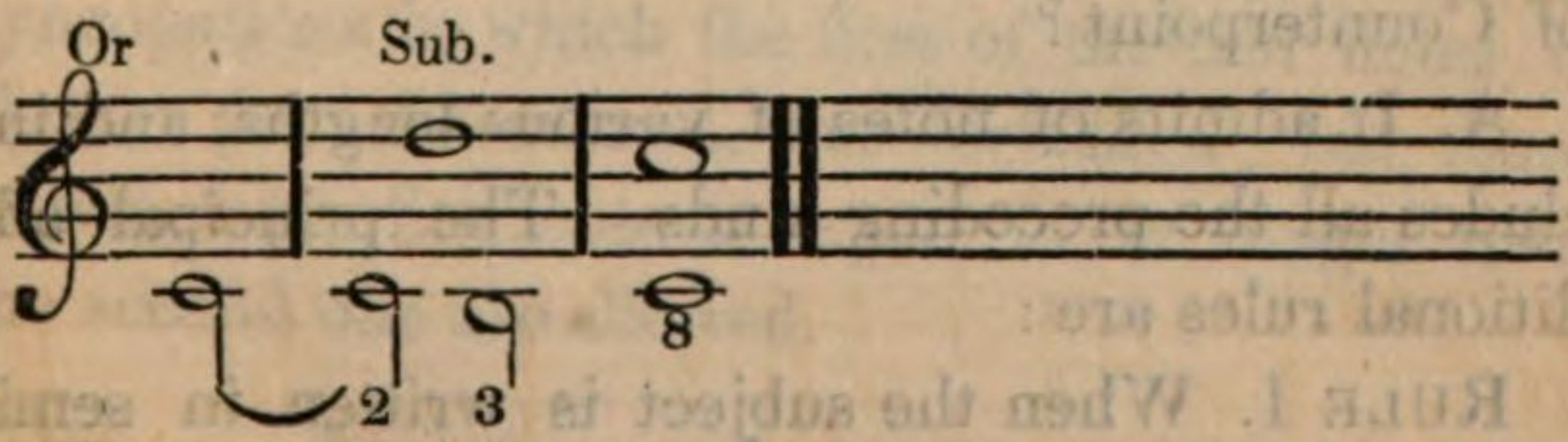


This may be used in 3 or more parts.



Q. Which are the best forms of cadences in this species?





RULE 6. The syncopation may sometimes be interrupted. See No. 11.

Q. How is this species treated in triple time of three equal notes in a bar?

A. The first note is accented, the second and third unaccented; the rules given above apply only to the first and third notes; the second note, if not required to resolve a discord, may be a passing note or a discord of transition.

Q. Will you give some examples of this species of Counterpoint?

A. See Nos. 10, 11, and 12, in the Appendix.

CHAPTER V.

FIFTH SPECIES OF COUNTERPOINT IN TWO PARTS.

Q. What are the characteristics of this species of Counterpoint?

A. It admits of notes of various lengths, and includes all the preceding kinds. The principal additional rules are:

RULE 1. When the subject is written in semibreves, plain or dotted, we should not in the Counterpoint employ any notes shorter than quavers, and these only occasionally, and on the even times of the bar, that is, the 2d, 4th, or 6th crotchets.

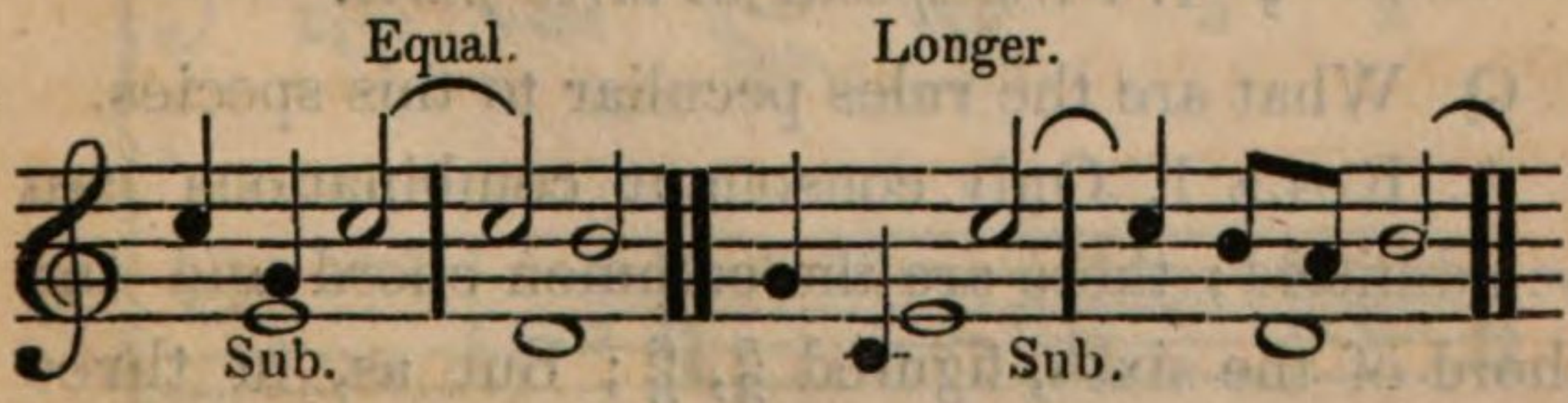
RULE 2. To avoid a heavy and monotonous style of melody, the first species must only be used at the close; and the second or third species must not occupy more than two entire bars.

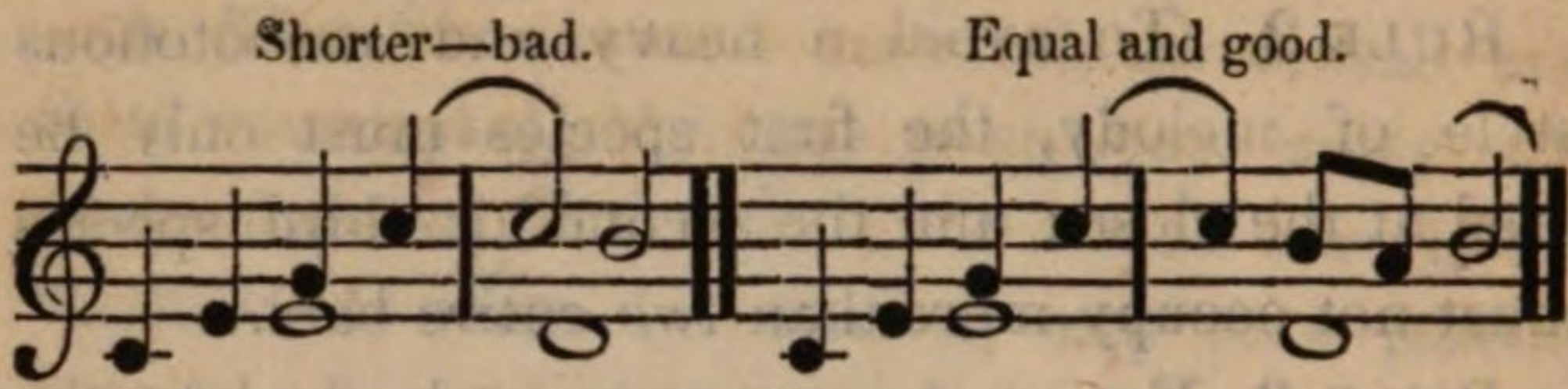
RULE 3. Frequent recourse must be had to the fourth species, which, here, admits of several ornamental resolutions of the discords of syncopation. For examples of which, see No. 13, Appendix.

RULE 4. A long note, as a minim in common or $\frac{3}{4}$ time, preceded by shorter notes in the same bar, must always syncopate into the following bar; this is necessary to avoid the effect of a close on the unaccented part of the measure.

RULE 5. The cadences are like those of the preceding species, with or without ornamental resolutions.

RULE 6. Syncopations are generally made by minims being protracted into the following bar. All syncopations in which the first of the tied notes is shorter than the second, are forbidden; but those in which the first note is equal to or longer than the second one are allowed.





Q. Will you give examples of this species?
A. See Nos. 14, 15, 16, Appendix.

CHAPTER VI.

SIMPLE COUNTERPOINT IN THREE PARTS.

Simple counterpoint in three parts admits of the same species, and observes the same rules as in two parts. In all the five species the third or additional part consists of long notes similar to those of the subject, though sometimes it becomes necessary to infringe this rule by dividing one of these long notes into two.

§ 1. *First species in three parts.*

Q. What are the rules peculiar to this species.

A. RULE 1. Only consonant combinations can be admitted; these are the common chord and the chord of the sixth, figured $\frac{5}{3}$, $\frac{6}{3}$; But as, in three

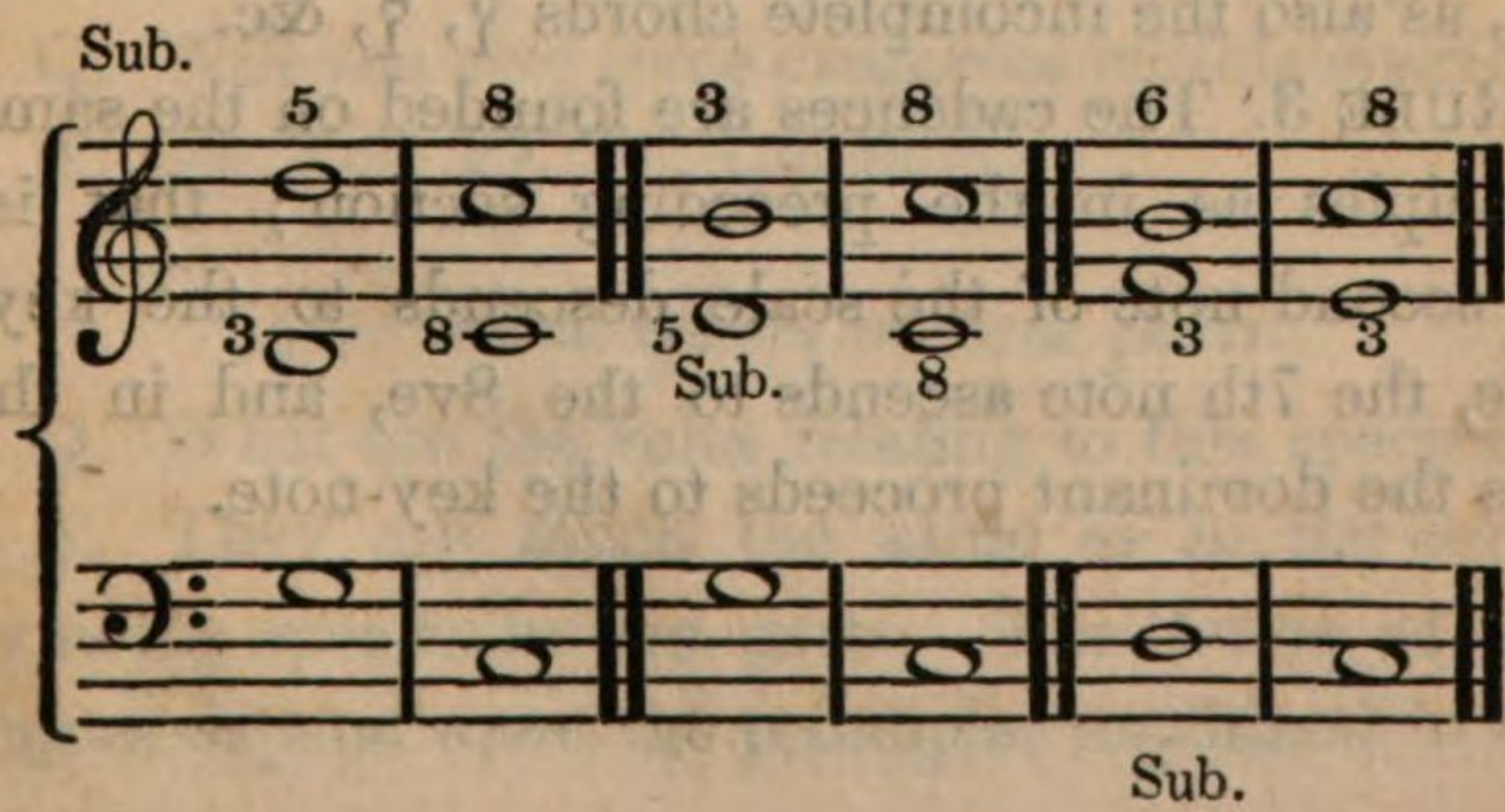
parts, these chords cannot always be taken complete, the combinations $\frac{8}{3}$, $\frac{8}{6}$, $\frac{10}{3}$, $\frac{6}{6}$ are often used.

RULE 2. The leading note of the scale must not be doubled in any part.

RULE 3. Covered octaves and fifths are allowed between the extreme parts, when the upper part moves diatonically, and the lower one skips either a fourth or a fifth; and between an extreme and an intermediate part, when either moves diatonically, particularly if the third part proceeds in contrary motion. In the examples the lines shew the covered fifths and octaves.

Q. What are the forms of cadence?

A. When the subject is one of the upper parts—in the last bar but one, we must employ in the bass the dominant, accompanied in the other parts by $\frac{5}{3}$; and in the last bar, the key note accompanied by $\frac{8}{8}$, $\frac{8}{1}$. When the subject is in the bass, we shall have in the upper parts $\frac{6}{3}$ followed by $\frac{8}{3}$. Ex.



Q. Will you give examples of this form?
A. See Nos. 17, 18, Appendix.

§ 2. *Second species in three parts.*

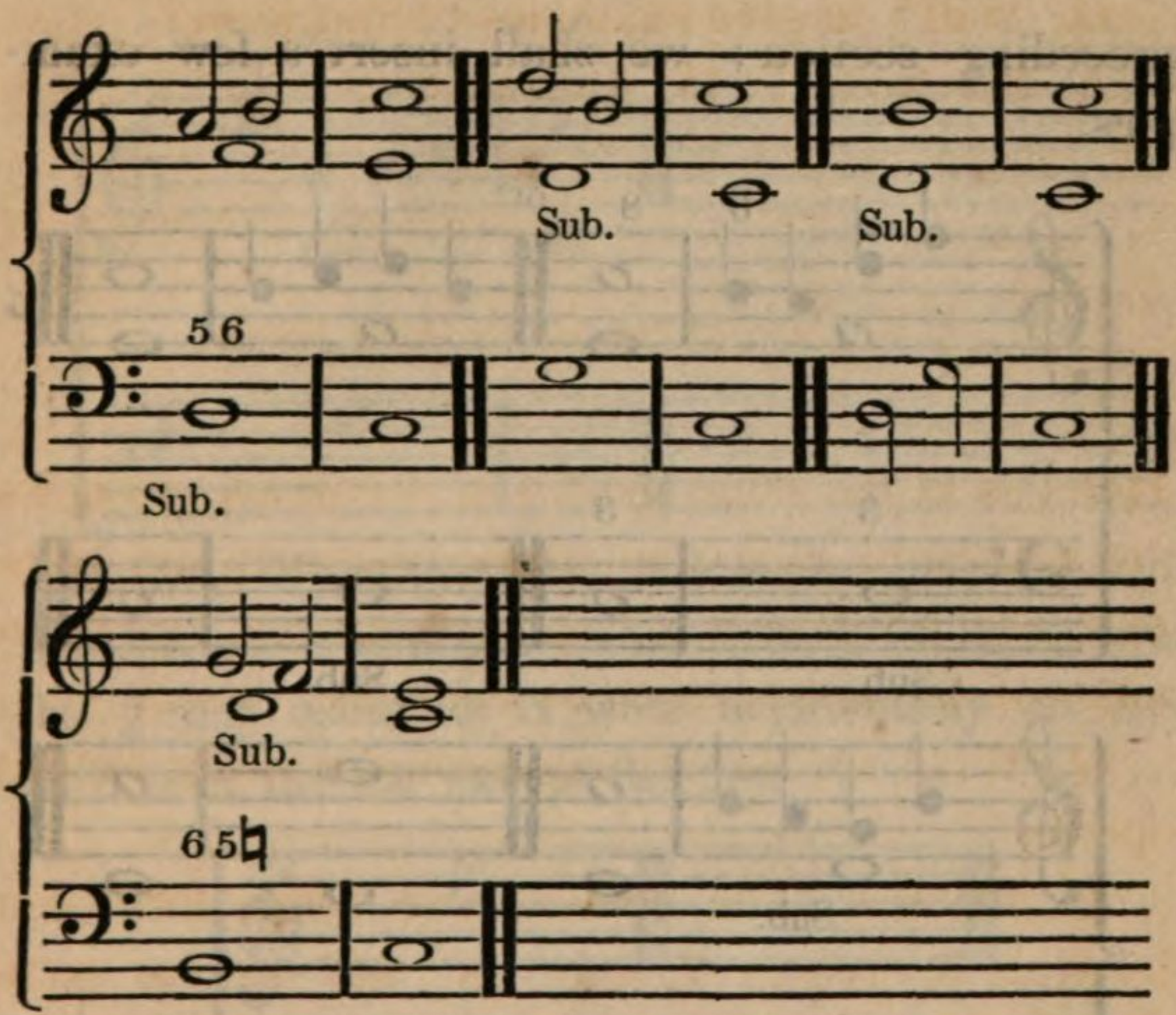
Here, as in the same species in two parts, two notes are written to each one of the subject; the third part, which serves to fill up the harmony, moves in notes of the same length as the subject itself.

Q. What are the principal rules relating to this species?

A. RULE 1. The octaves and fifths, forbidden by Rule 3, chapter 2, may in this species occasionally be allowed between an extreme and an intermediate part.

RULE 2. Discords of transition and the unison may be employed on the unaccented part of the bar, as also the incomplete chords $\frac{5}{1}$, $\frac{8}{1}$, &c.

RULE 3. The cadences are founded on the same principles as in the preceding section; that is, the second note of the scale descends to the key-note, the 7th note ascends to the 8ve, and in the bass the dominant proceeds to the key-note.



The last form, though given as a cadence in most works on Counterpoint, hardly deserves that name. The cadences in this species are often borrowed from the fourth species for the sake of variety.

Q. Will you give some examples of this species?

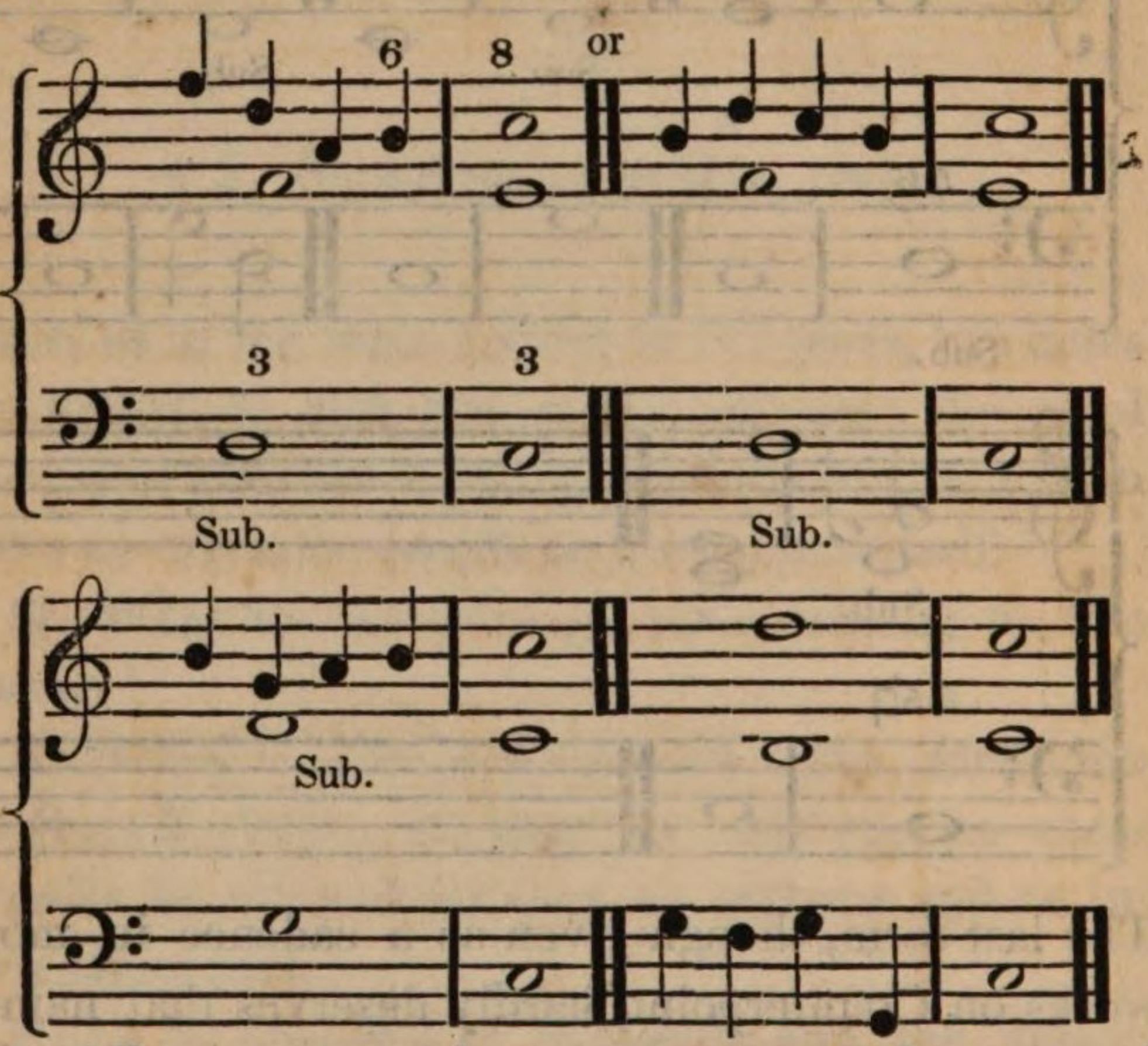
A. See Nos. 19, 20, Appendix.

§ 3. *Third species in three parts.*

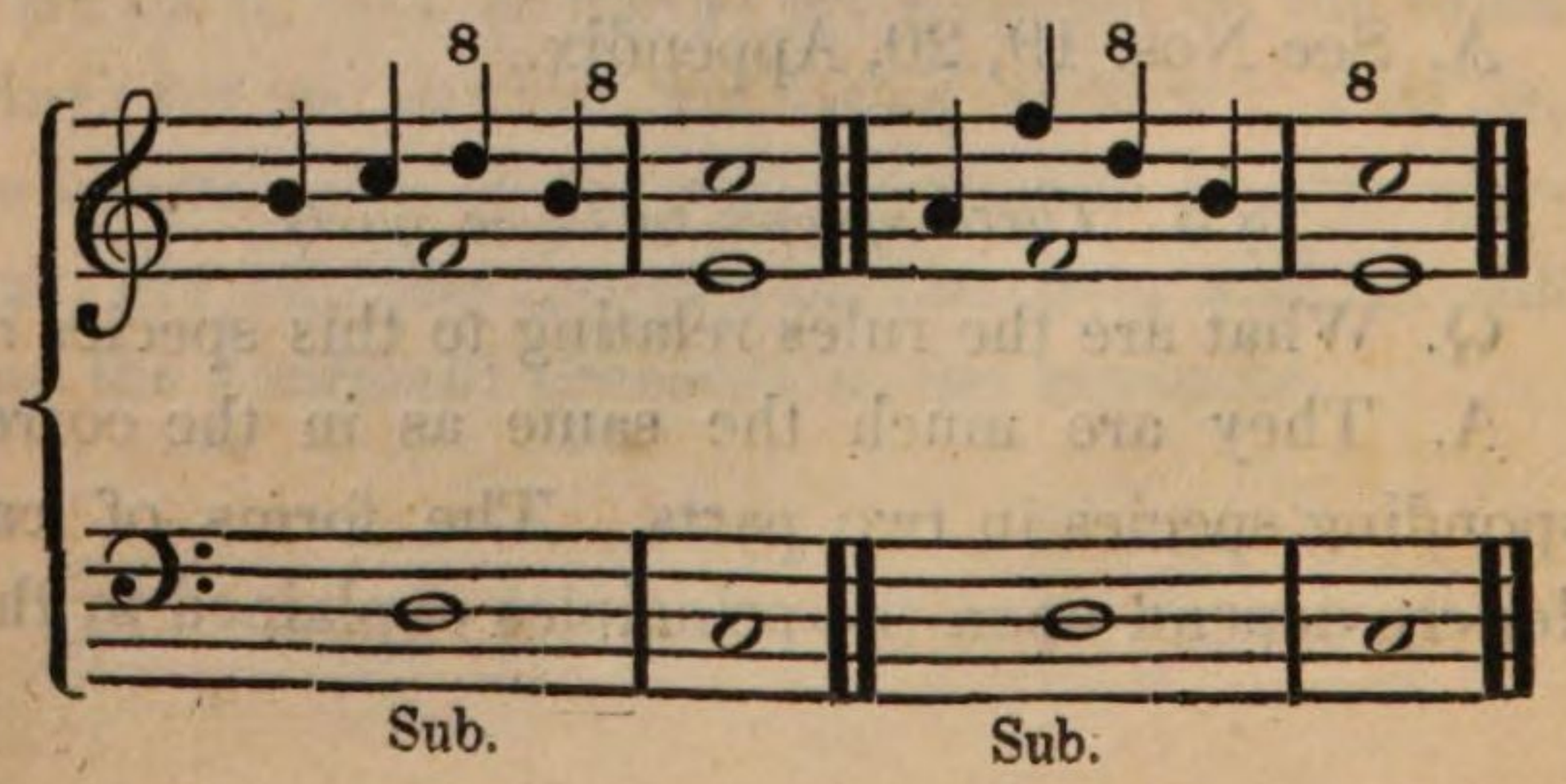
Q. What are the rules relating to this species?

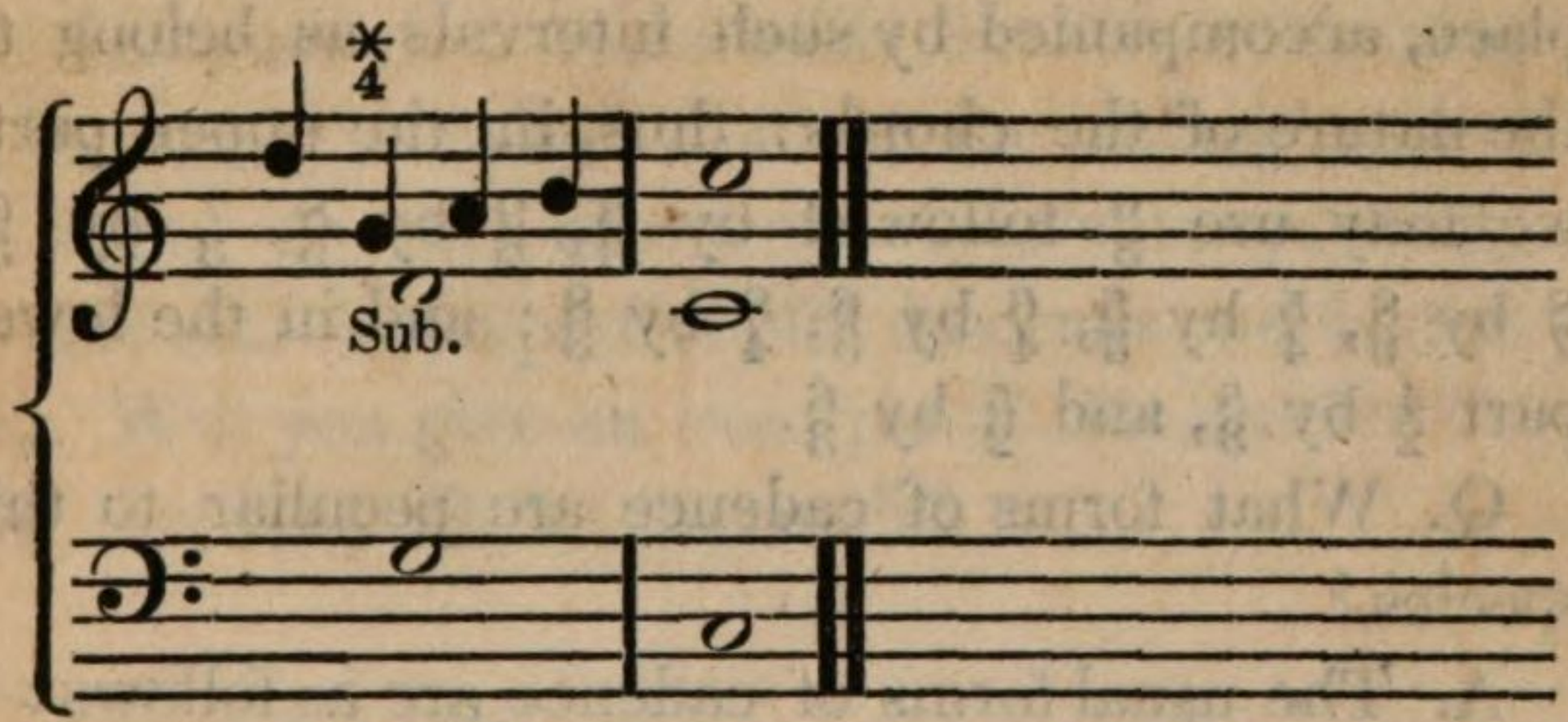
A. They are much the same as in the corresponding species in two parts. The forms of cadences depend upon the principles explained in the

preceding section; we shall insert a few examples.

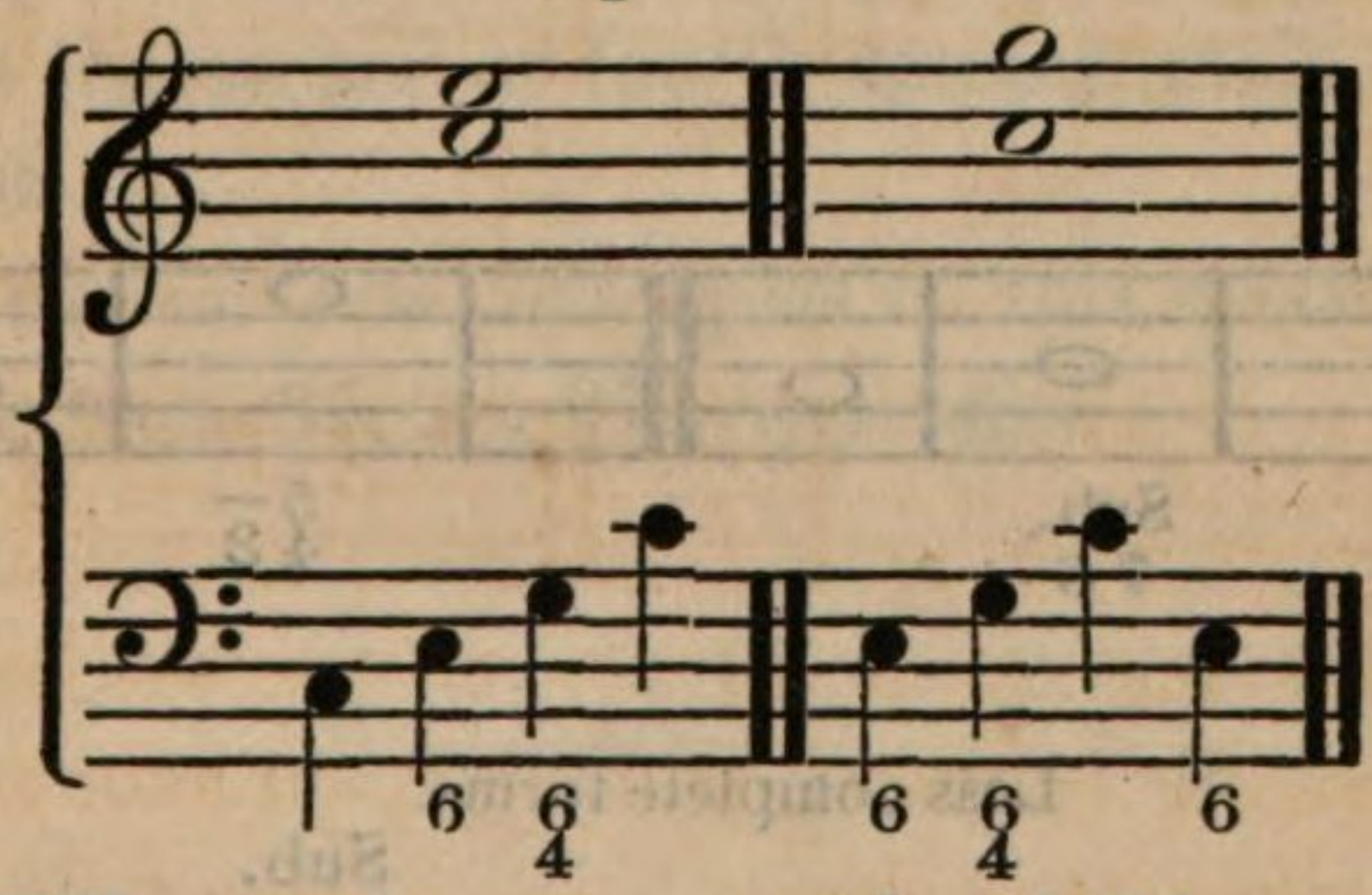


The following examples are erroneous, because of the covered octaves; and at *, on account of the fourth taken by a skip.





RULE. When the bass moves by skip through the notes of a common chord or a chord of a sixth, the $\frac{6}{4}$ may occur as it were accidentally on any portion of the bar except the first.



Q. Will you give an example of this species?
A. See Nos. 21, 22, Appendix.

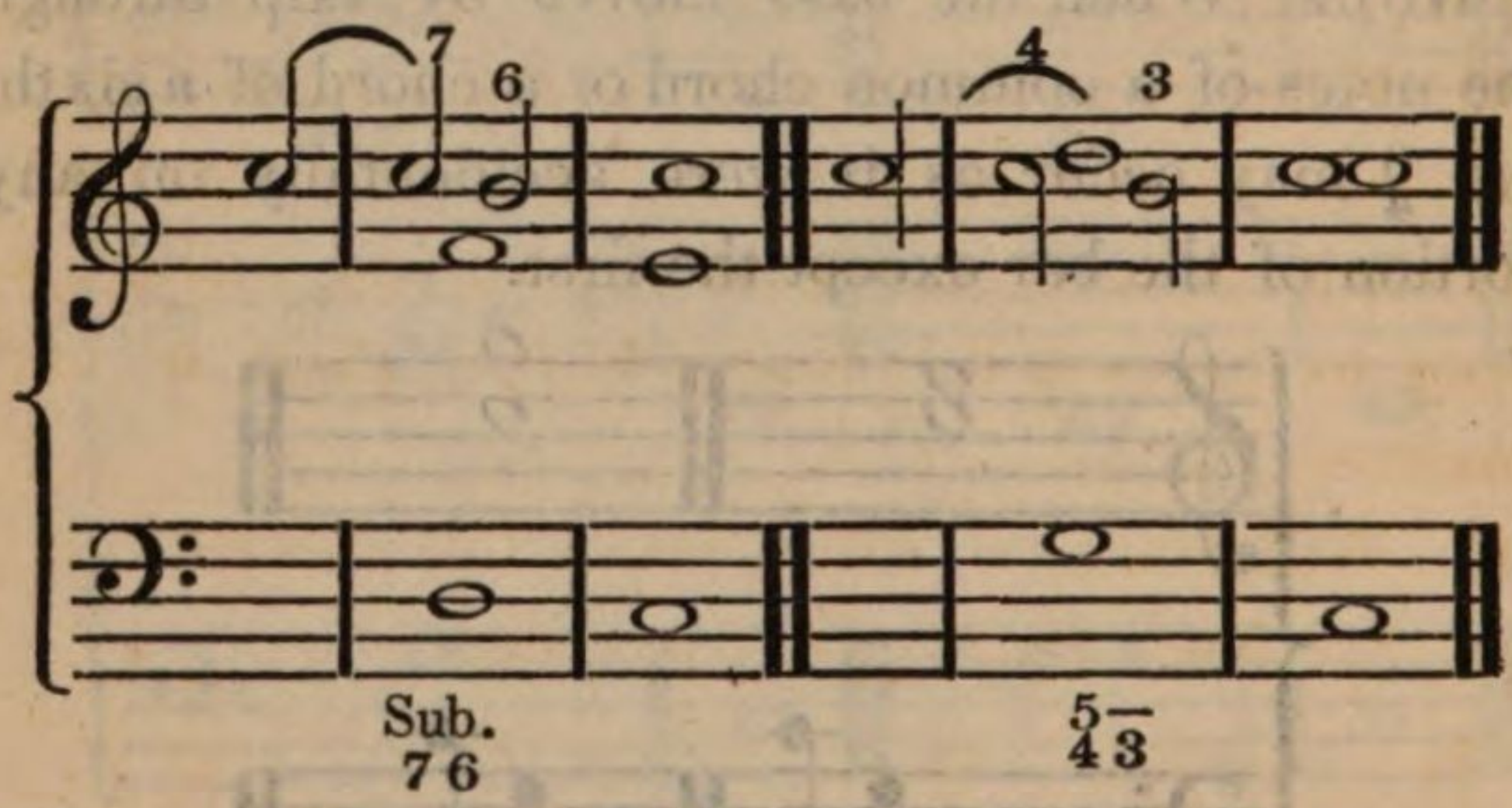
§ 4. *Fourth species in three parts.*

In this species, as in the corresponding species in two parts, only concords can be employed on the unaccented parts of the bar. On the accented parts of the bar, discords of suspension may take

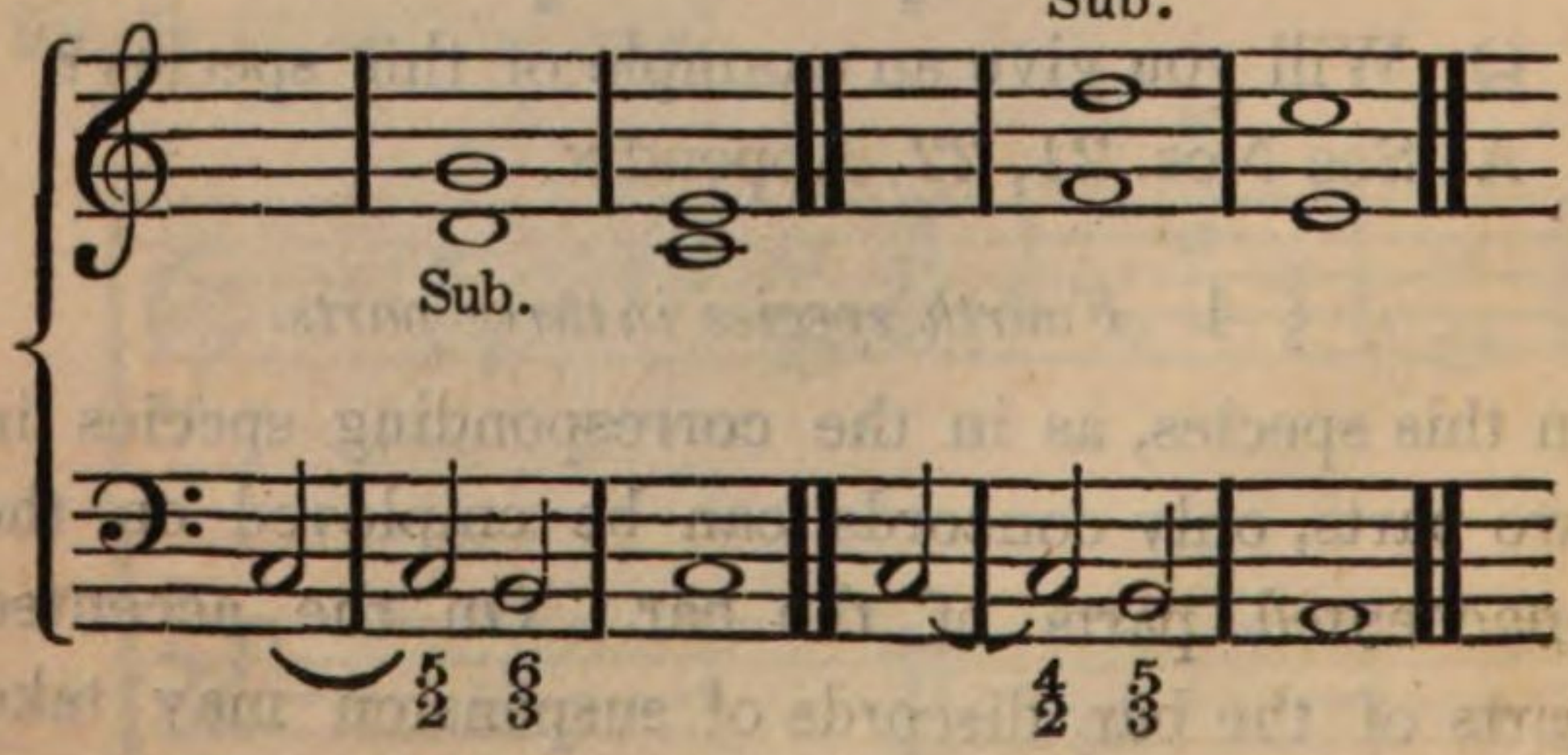
place, accompanied by such intervals as belong to the nature of the chords: thus, in the upper parts we may use $\frac{9}{3}$ followed by $\frac{8}{3}$, $\frac{9}{6}$ by $\frac{8}{6}$, $\frac{7}{3}$ by $\frac{6}{3}$, $\frac{8}{7}$ by $\frac{8}{6}$, $\frac{5}{4}$ by $\frac{5}{3}$, $\frac{6}{4}$ by $\frac{6}{3}$, $\frac{8}{4}$ by $\frac{8}{3}$; and in the lower part $\frac{4}{2}$ by $\frac{5}{3}$, and $\frac{5}{2}$ by $\frac{6}{3}$.

Q. What forms of cadence are peculiar to this species?

A. The usual forms of cadence are as follows:



Less complete forms.



The last example is remarkable from its containing the imperfect common chord on the leading note of the scale. In this chord the bass note naturally ascends and the imperfect fifth descends one degree.

Q. Will you give an example of this species?

A. See Nos. 23, 24, Appendix.

§ 5. *Fifth species in three parts.*

Q. What rules are peculiar to this species?

A. The same rules are to be observed as in two-part composition of the same species, the cadences belong to the second or fourth species, plain or ornamented.

Q. Will you give examples of this species?

A. See Nos. 25, 26, 27, Appendix.

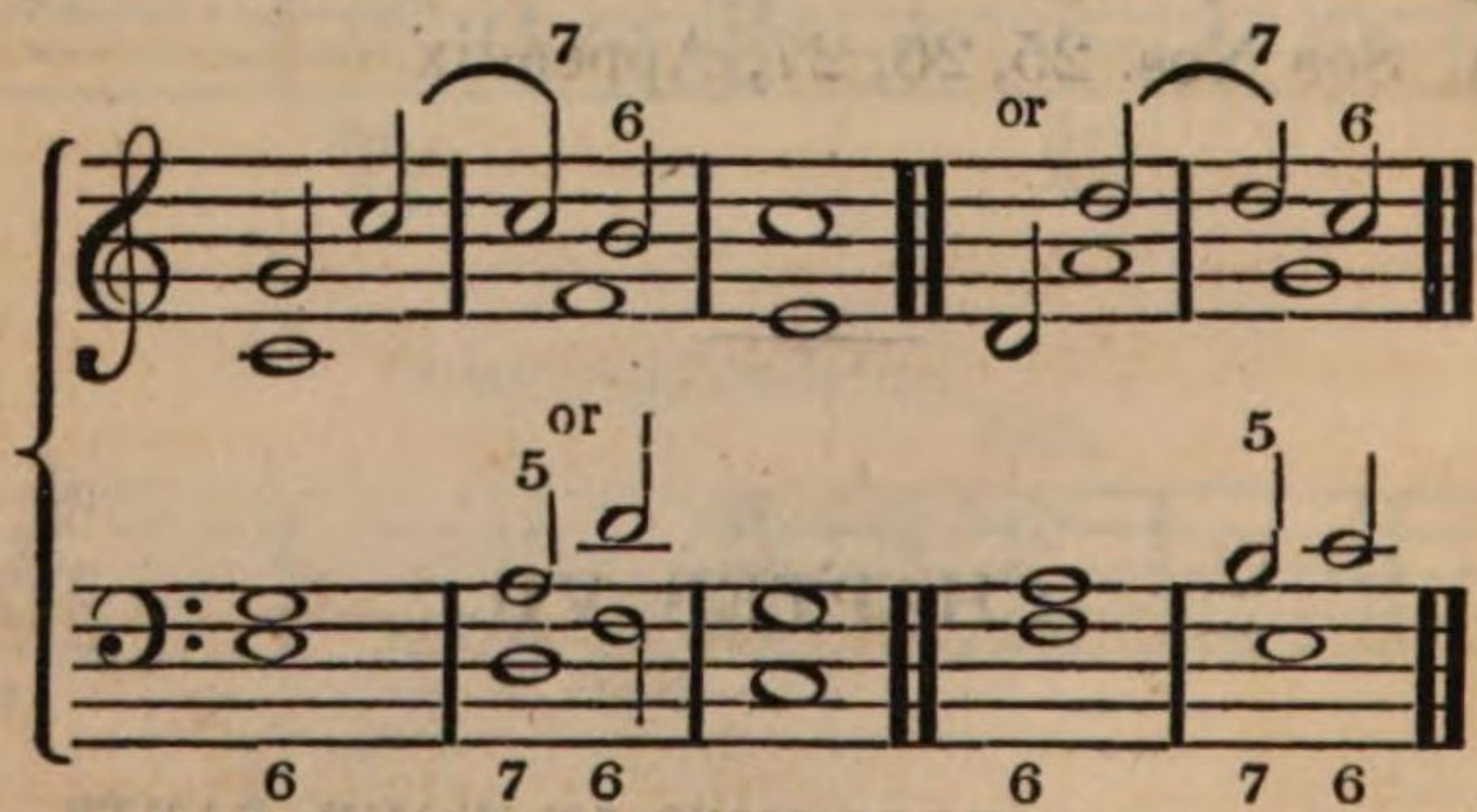
CHAPTER VII.

SIMPLE COUNTERPOINT IN FOUR PARTS.

Q. What rules belong to Counterpoint in four parts.

A. Here also, no other chords are treated as consonant, but the common chord and the chord of the sixths $\begin{matrix}8 & 8\\ 5, & 6\\ 3 & 3\end{matrix}$; these often apppear under the varied form $\begin{matrix}3 & 5 & & 6 & 6\\ 5, & 5, & \text{and} & 3, & 6.\\ 3 & 3 & & 3 & 3\end{matrix}$ But in no case must the doubled interval be a leading note. The cadences resemble those in three parts, as will be seen in the examples.

In the *fourth* and *fifth* species, in the upper parts, the suspension of the 9th is accompanied by $\frac{5}{3}$, or $\frac{6}{3}$, or $\frac{3}{3}$; that of the 7th by $\frac{8}{3}$, or $\frac{3}{3}$, or sometimes even $\frac{5}{3}$: this latter case must be treated as follows:



The suspension of the 4th is accompanied by $\frac{5}{8}$, or $\frac{5}{3}$, or $\frac{8}{6}$, or $\frac{6}{6}$. In the lower part, the 2nd, which

is the only dissonant suspension, is accompanied by $\frac{5}{5}$, $\frac{5}{2}$, $\frac{4}{4}$, $\frac{4}{2}$.

In all the above cases of suspensions the doubled interval must not be a leading note.

Q. Will you give some examples of simple Counterpoint in four parts.

A. See Nos. 28, 29, 30, 31, 32, 33, Appendix.

CHAPTER VIII.

SIMPLE COUNTERPOINT IN WHICH THE ESSENTIAL DISCORDS ARE INTRODUCED.

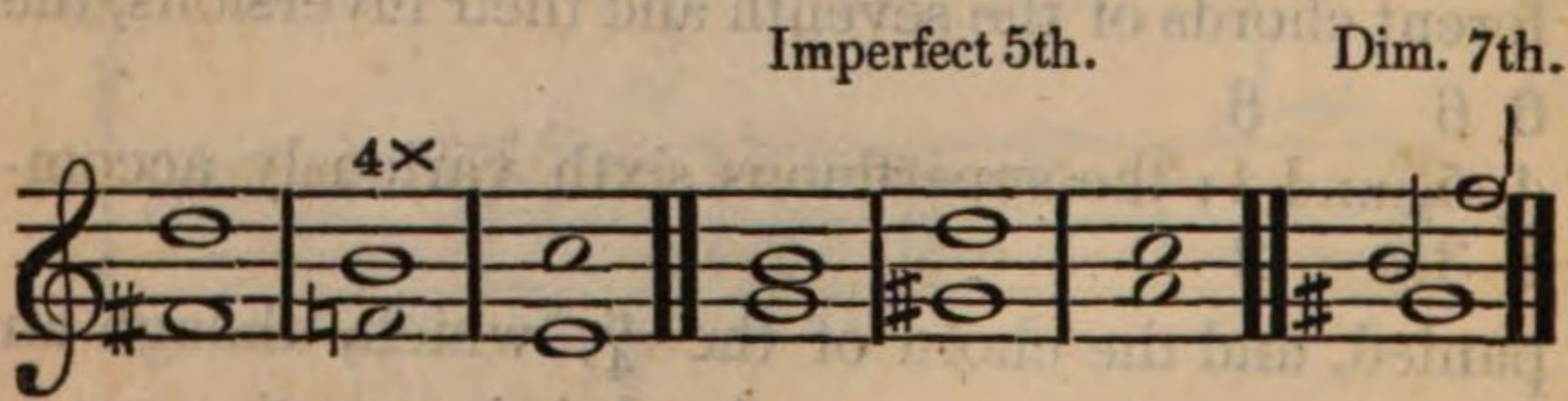
After the pupil has sufficiently practised all the foregoing species of Counterpoints, which are wholly founded upon the common chord and the chord of the sixth, he may proceed to Counterpoints in which the *essential discords* are employed; these are the different chords of the seventh and their inversions, the $\begin{matrix}6\\4\\3\end{matrix}$, $\begin{matrix}6\\5\\3\end{matrix}$, and $\begin{matrix}6\\4\\2\end{matrix}$; the superfluous sixth variously accompanied, and the chord of the $\frac{6}{4}$, which, though an inversion of the common chord, is in practice generally considered as a dissonant combination; the imperfect common chord also belongs to this class.

The nature, progression, and treatment of these chords, have already been sufficiently explained in my little Catechism of Harmony and Thorough-bass, which forms an introduction to the present work, and to which I beg to refer such persons as are not already acquainted with the rudiments of harmony. The introduction into Counterpoint of these dissonant combinations, with their suspensions and various resolutions, forms the great connecting link between the strict and free styles of composition.

Q. What are the rules which regulate the use of these chords in simple Counterpoint?

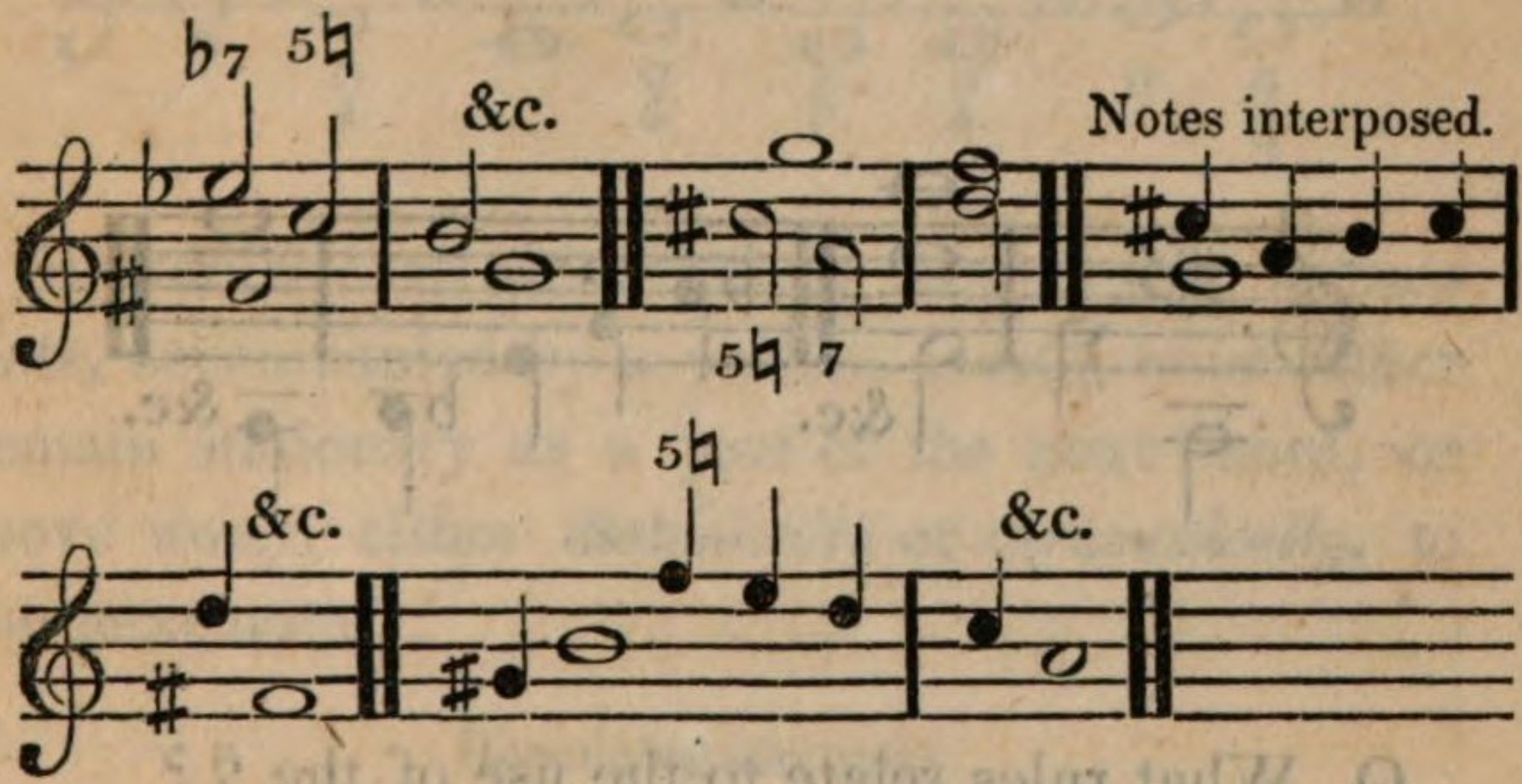
A. They are principally as follows:

RULE 1. Such dissonant intervals as do not require preparation, as the superfluous second, tritonus, imperfect fifth, superfluous sixth, minor seventh on a dominant, and the minor or diminished seventh on a leading note, &c. may be taken by skip: as

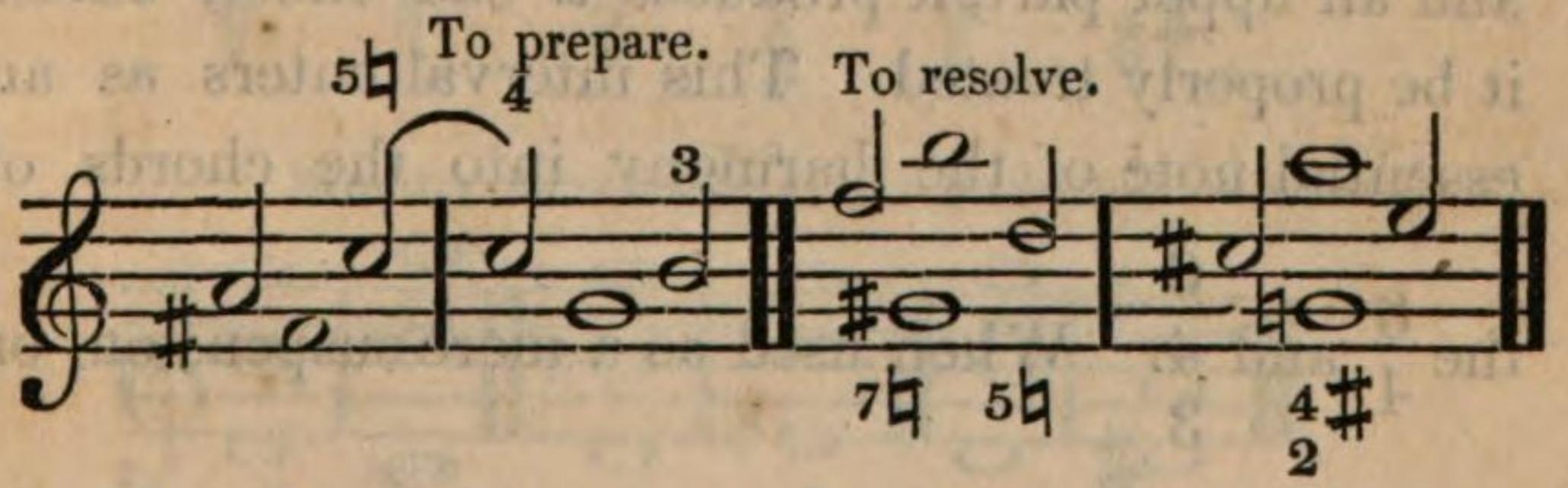


RULE 2. All the above intervals may also occasionally be quitted by a skip, when we either

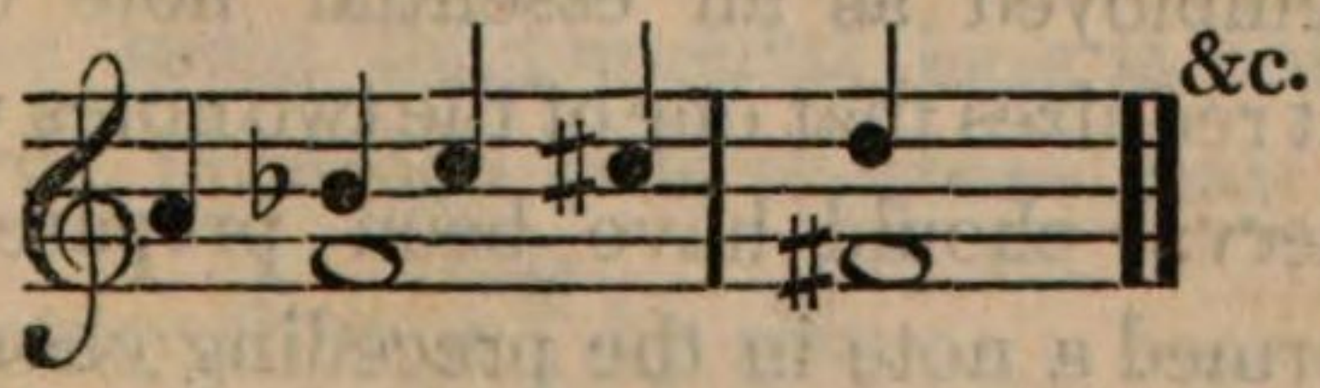
pass to another note belonging to the same harmony, or interpose one or more notes between the discord and its natural resolution.



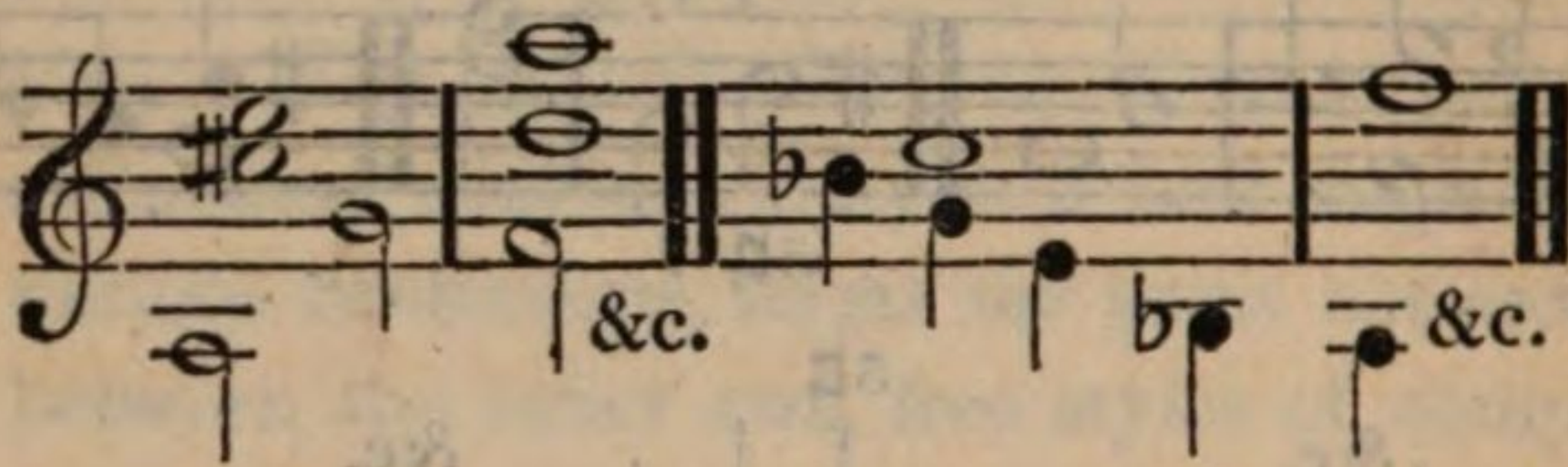
RULE 3. One dissonant interval may be used to prepare or resolve another.



RULE 4. Chromatic passages may occasionally be used to fill up intervals.

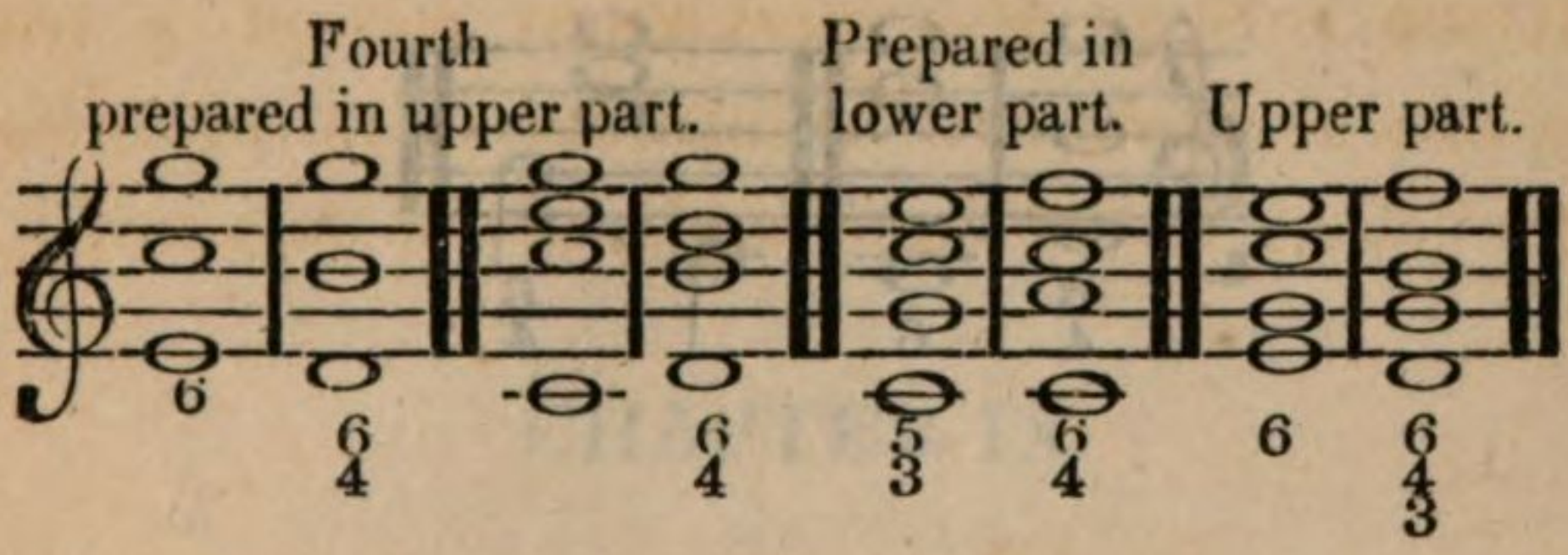


RULE 5. Skips of a superfluous second, a tritonus, or a seventh, may be introduced, provided both notes belong to the same fundamental harmony.



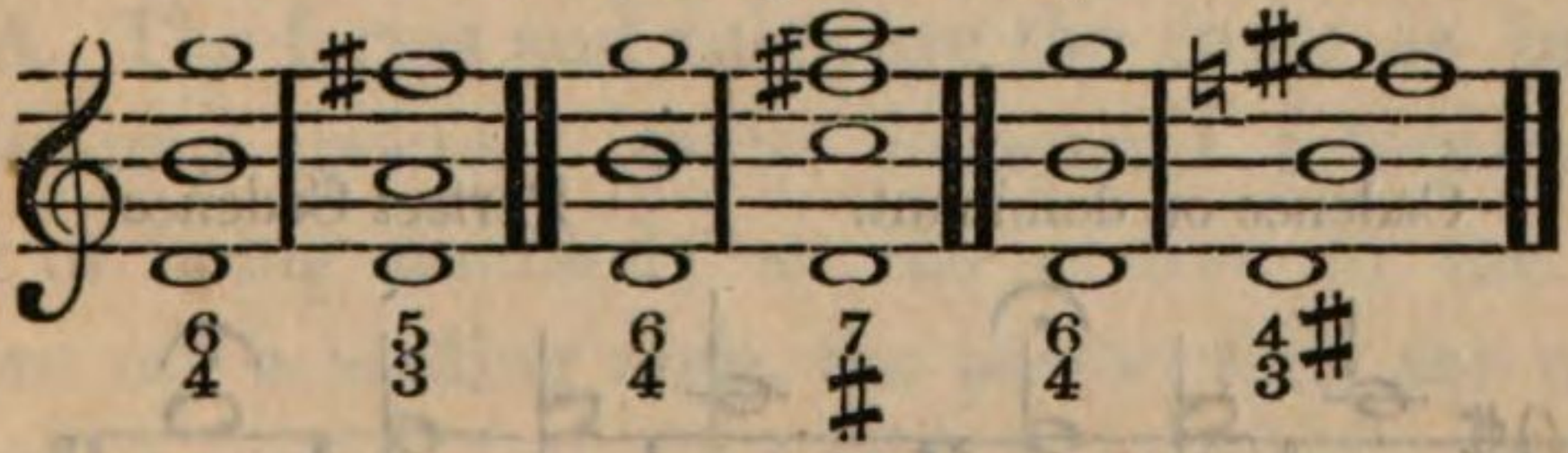
Q. What rules relate to the use of the $\frac{6}{4}$?

A. Experience demonstrates that when the interval of the *perfect fourth* occurs between the bass and an upper part, it produces a bad effect, unless it be properly treated. This interval enters as an essential note of the harmony into the chords of the $\frac{6}{4}$ and $\frac{6}{3}$. When used as a mere suspension, or as a passing note, its treatment resembles that of other dissonant intervals of the same class; but when employed as an essential note of the harmony, it requires that one of the two notes which form the interval should have been prepared, that is, have formed a note in the preceding chord.

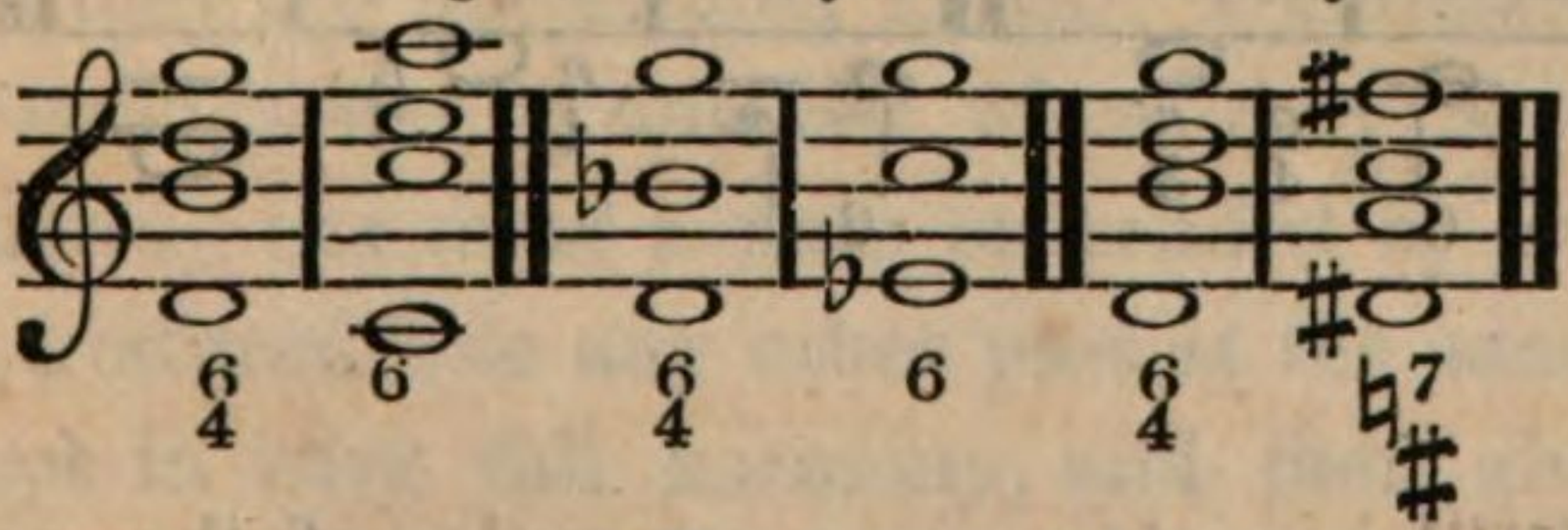


In addition to this kind of preparation, a bass note, accompanied by a perfect fourth, must either remain stationary as a part of the next chord, or move away, either *diatonically* or *chromatically*, to the next note.

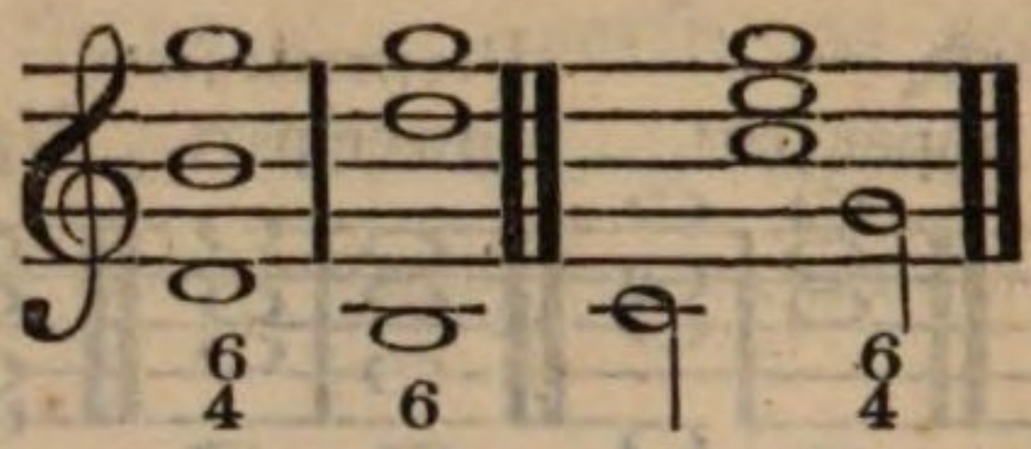
Remaining stationary.



Moving diatonically or chromatically.



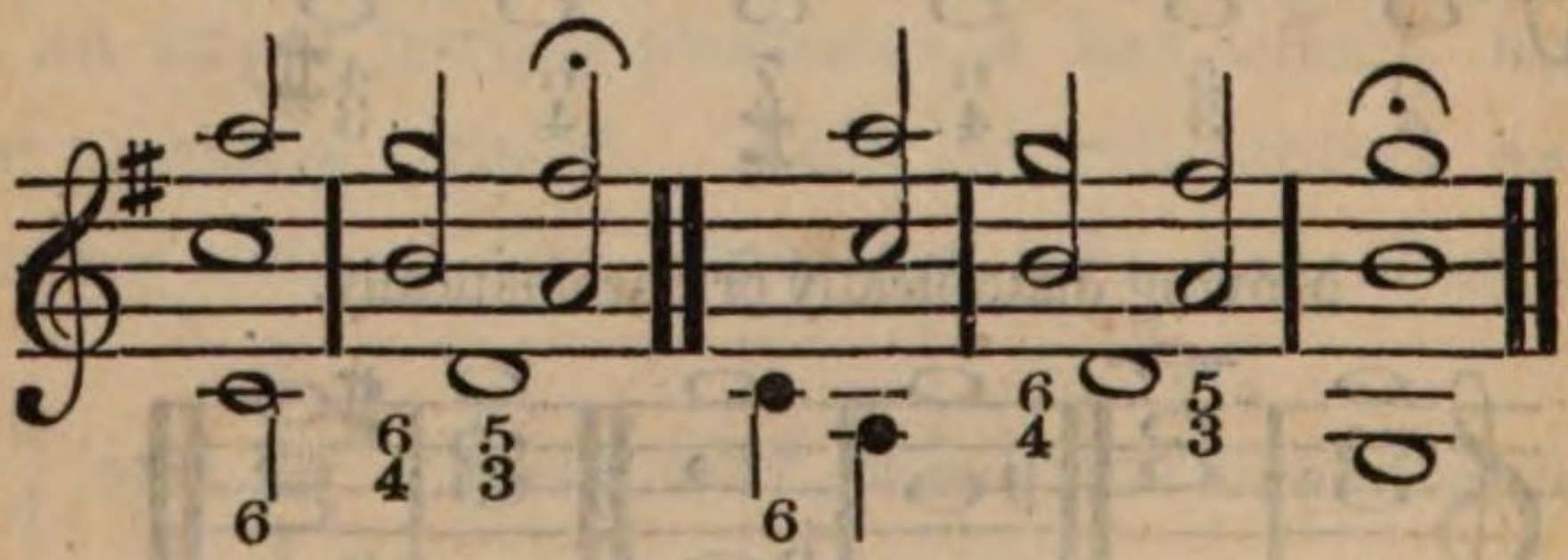
Unless the same fundamental bass is common to both chords, in which case the bass may move either to or away from a $\frac{6}{4}$ by skip.



In all these cases the upper note either remains on the same degree, or moves to the nearest interval belonging to the next chord.

In modern forms of cadences, the $\frac{6}{4}$ on the dominant is frequently taken without any preparation, as

Cadence on dominant. Perfect Cadence.



Q. Will you give some examples of the use of these discords in simple Counterpoint?

A. The following examples will sufficiently explain their application. See Appendix, Nos. 34, 35, 36, 37, 38, 39, as also 40, 41, 42.

CHAPTER IX

SIMPLE COUNTERPOINT IN FIVE, SIX, OR MORE PARTS.

Q. What are the rules relating to simple Counterpoint in more than four parts?

A. The forms and rules are the same as in the preceding species. Only consonant intervals admit of being doubled; as the octave to the bass when not a leading note, the perfect fifth, the minor third or minor sixth, and the major third and sixth, when they are not leading notes. Dissonant intervals must never be doubled when they are essential notes; nor must a note suspended by one part be introduced into any other part at the same time, except in very full harmony, and then always at the distance of at least an octave from the suspending note.

Q. Will you give some examples of simple Counterpoint in 5 or more parts?

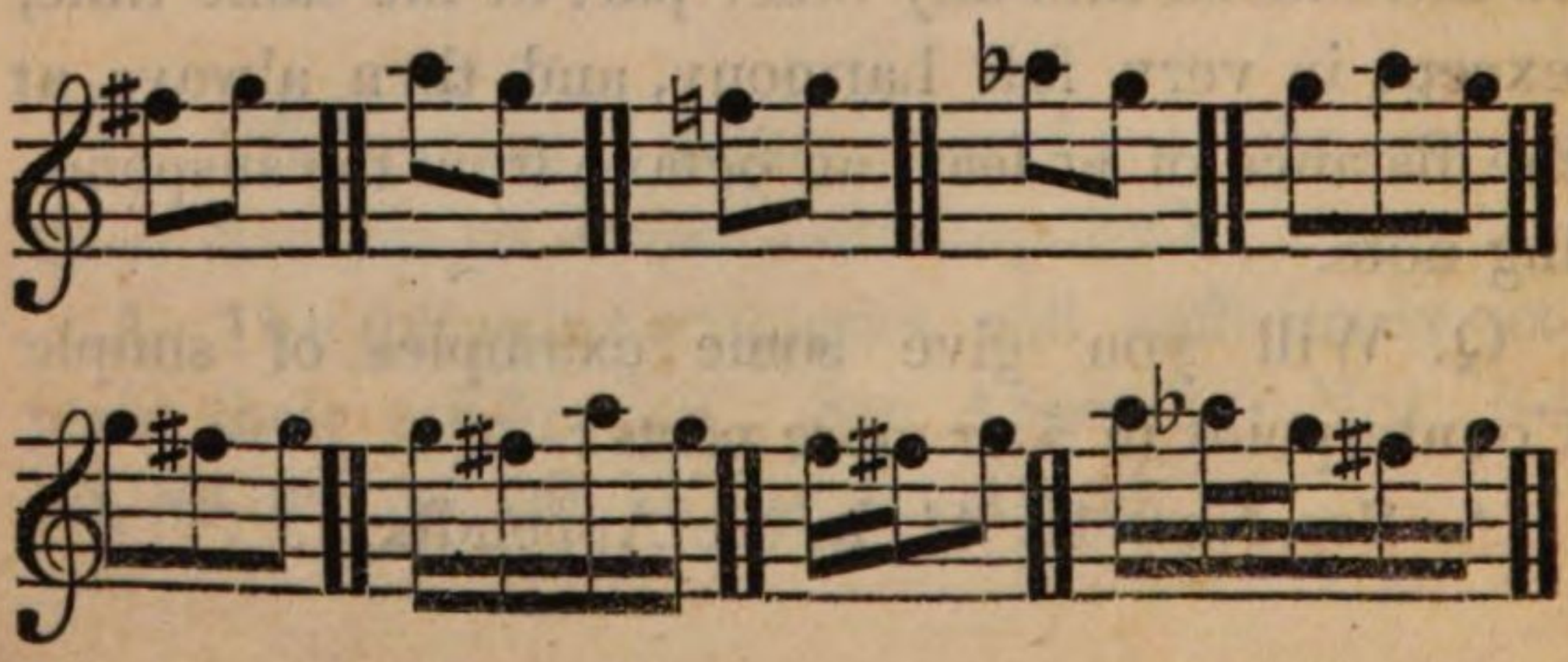
A. See Nos. 40, 41, in the Appendix.

CHAPTER X.

ACCIDENTAL NOTES.

In the preceding examples we have employed no other kinds of notes than such as were essential to the harmony, or such as were immediately dependent upon them, as suspensions, and discords of transition. In the free style, however, other kinds of notes are frequently used, and even those already explained, admit of being employed with much greater latitude, when there is a *predominant melody*.

If we suppose G to be an essential note of the harmony belonging to any chord, it is encircled by the notes F♯, F♮, A♭, A♮; these four *accidental* notes may be disposed about the principal note G in various ways, and according to different conditions: as



Accidental notes may be distributed into 6 classes; viz.

1. Passing or transient notes.
2. Appoggiaturas, or notes of taste.
3. Melodial syncopations, or driving notes.
4. Suspensions.
5. Anticipations.
6. Pedal passages.

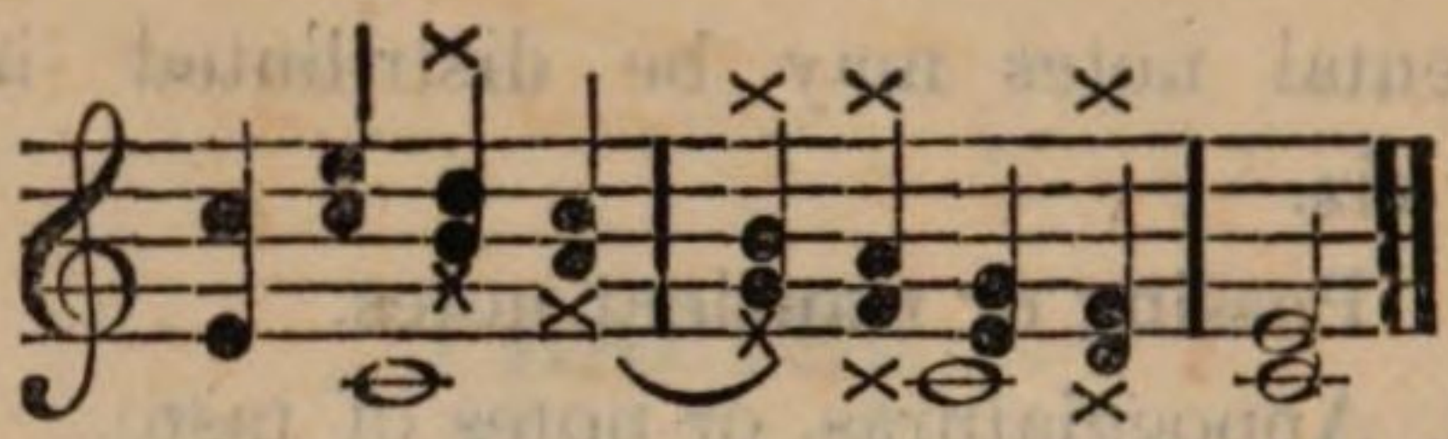
We shall treat of these in so many sections.

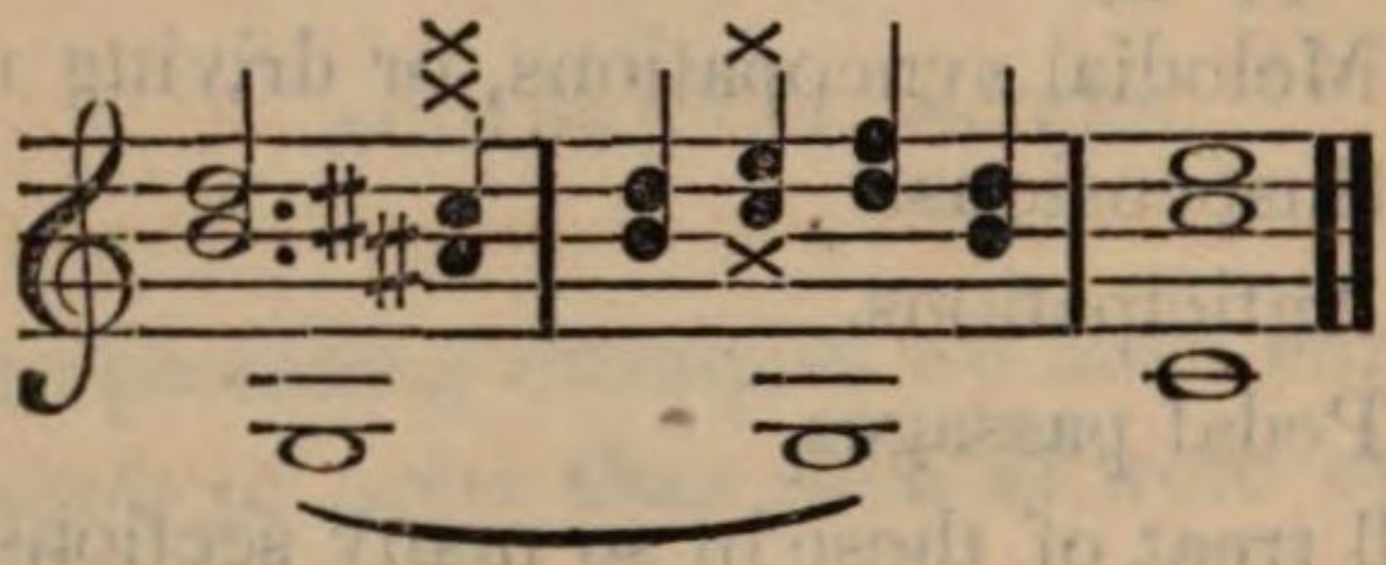
§ 1. *Passing Notes.*

Q. What are the chief rules relating to these notes as used in the free style of composition?

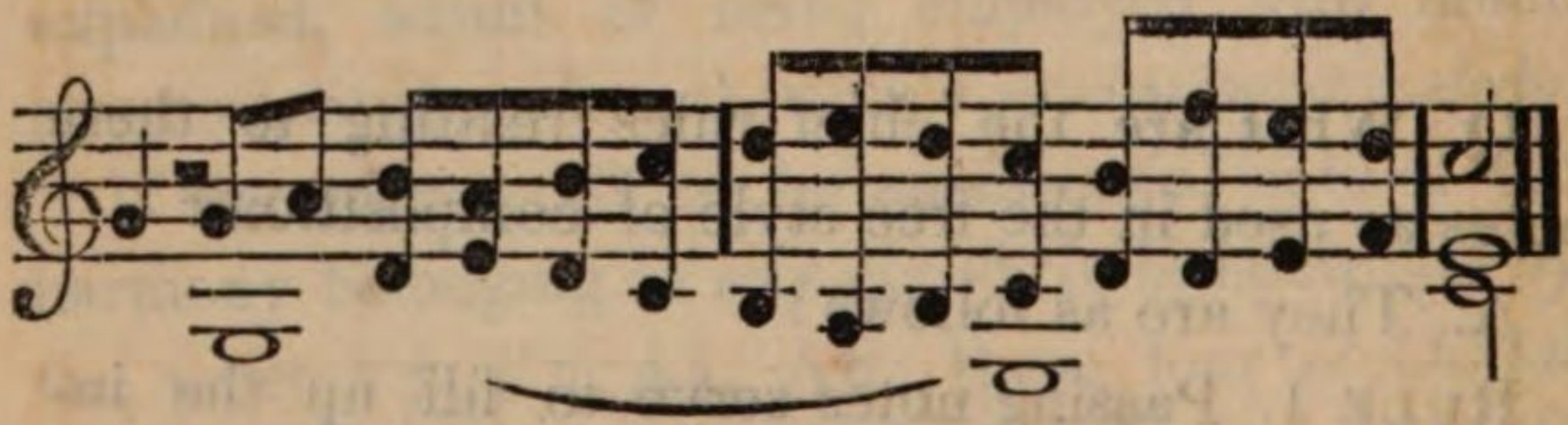
A. They are as follows:

RULE 1. Passing notes serve to fill up the intervals between one essential note and another, either in some one part or in several at the same time; to or from which essential notes they can only proceed by *conjunct degrees.* They generally occur on the unaccented times of the bar, or of its subdivisions, particularly in the bass; though they may also be introduced on the accented times, as in the following examples, where × indicates the passing notes.

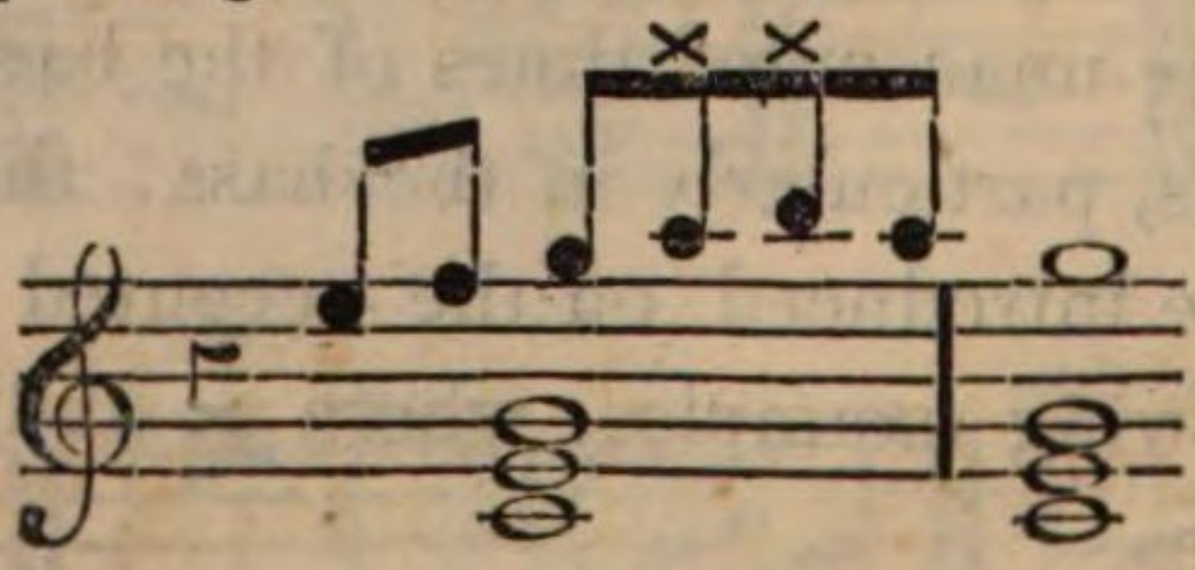




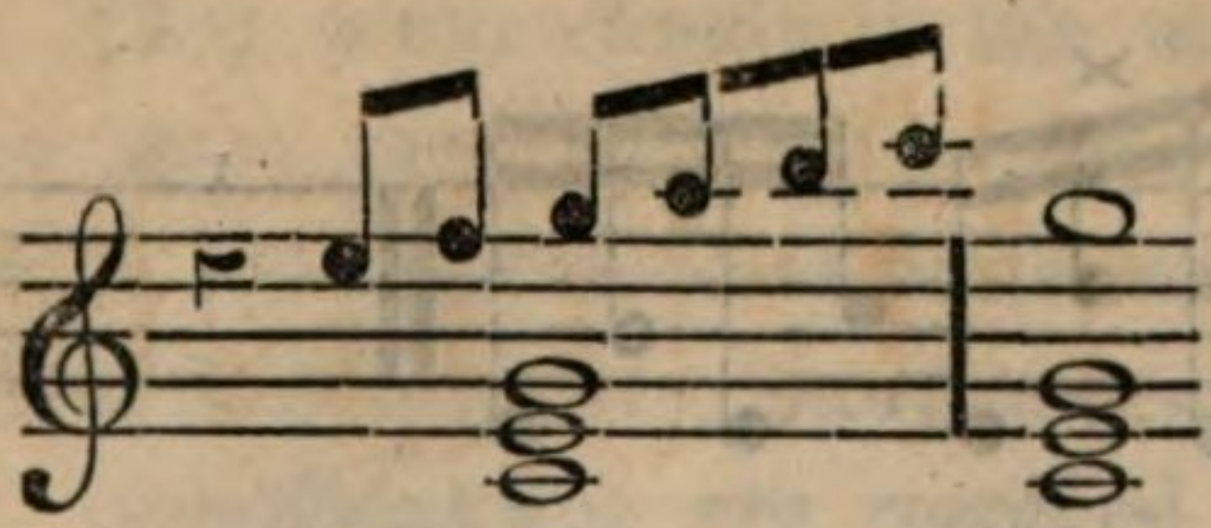
RULE 2. When these notes are introduced into two parts at once, they must proceed in thirds or sixths in similar motion, as in the above example, or else by contrary motion, as in that which follows:



RULE 3. We must not begin a passage by a passing note, nor conclude with one; for the essential note to which it naturally belongs must always follow the passing note.

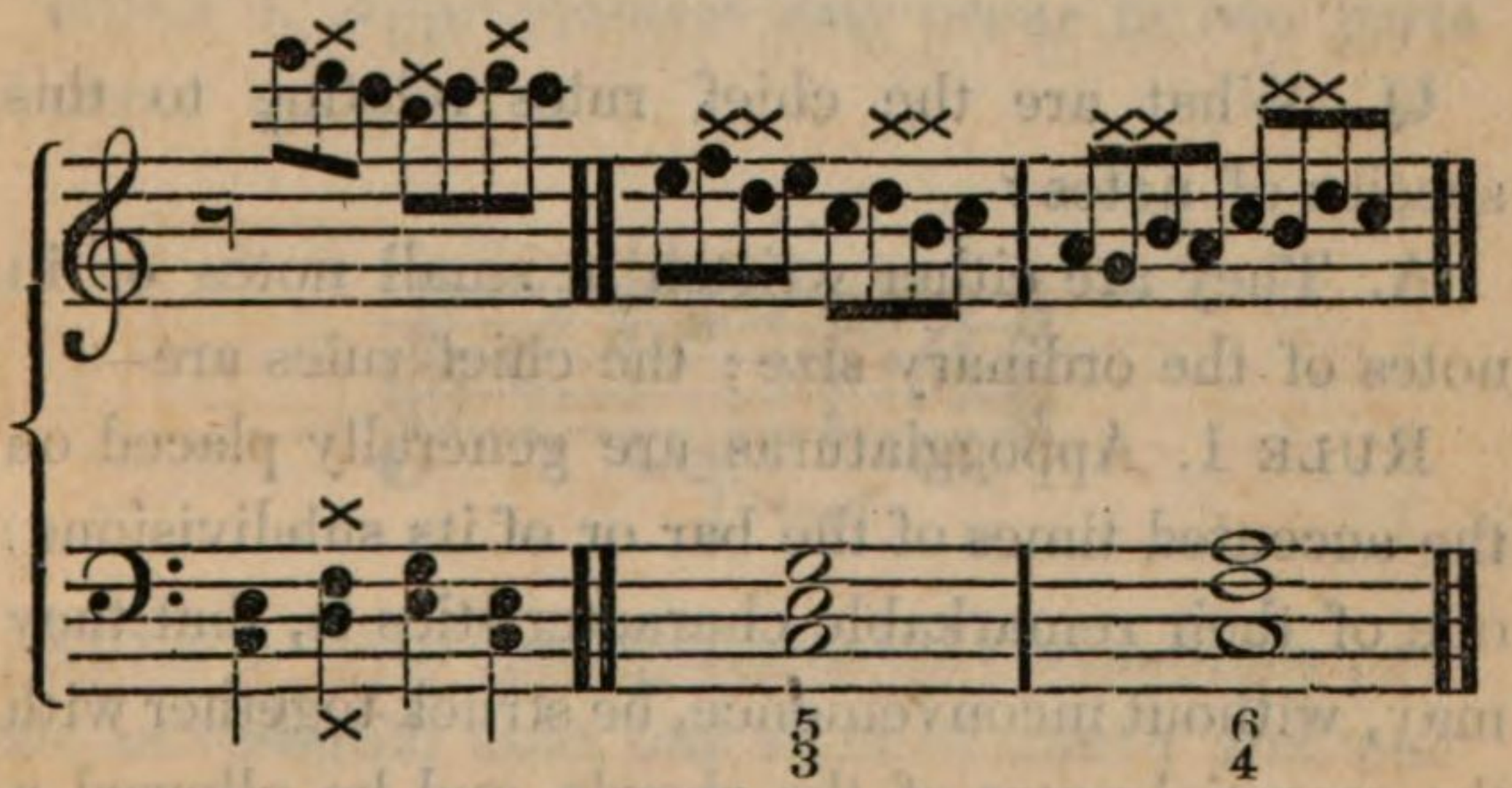


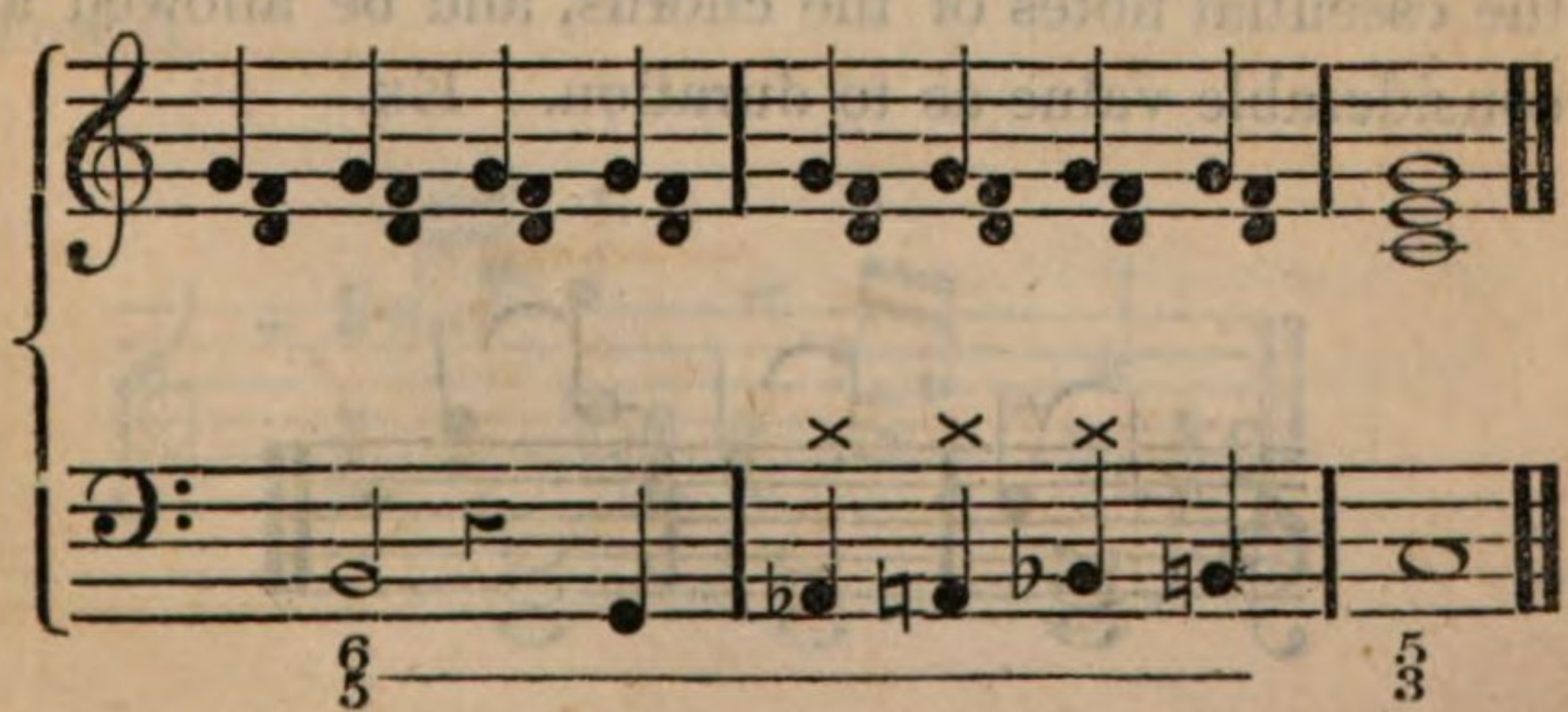
should be

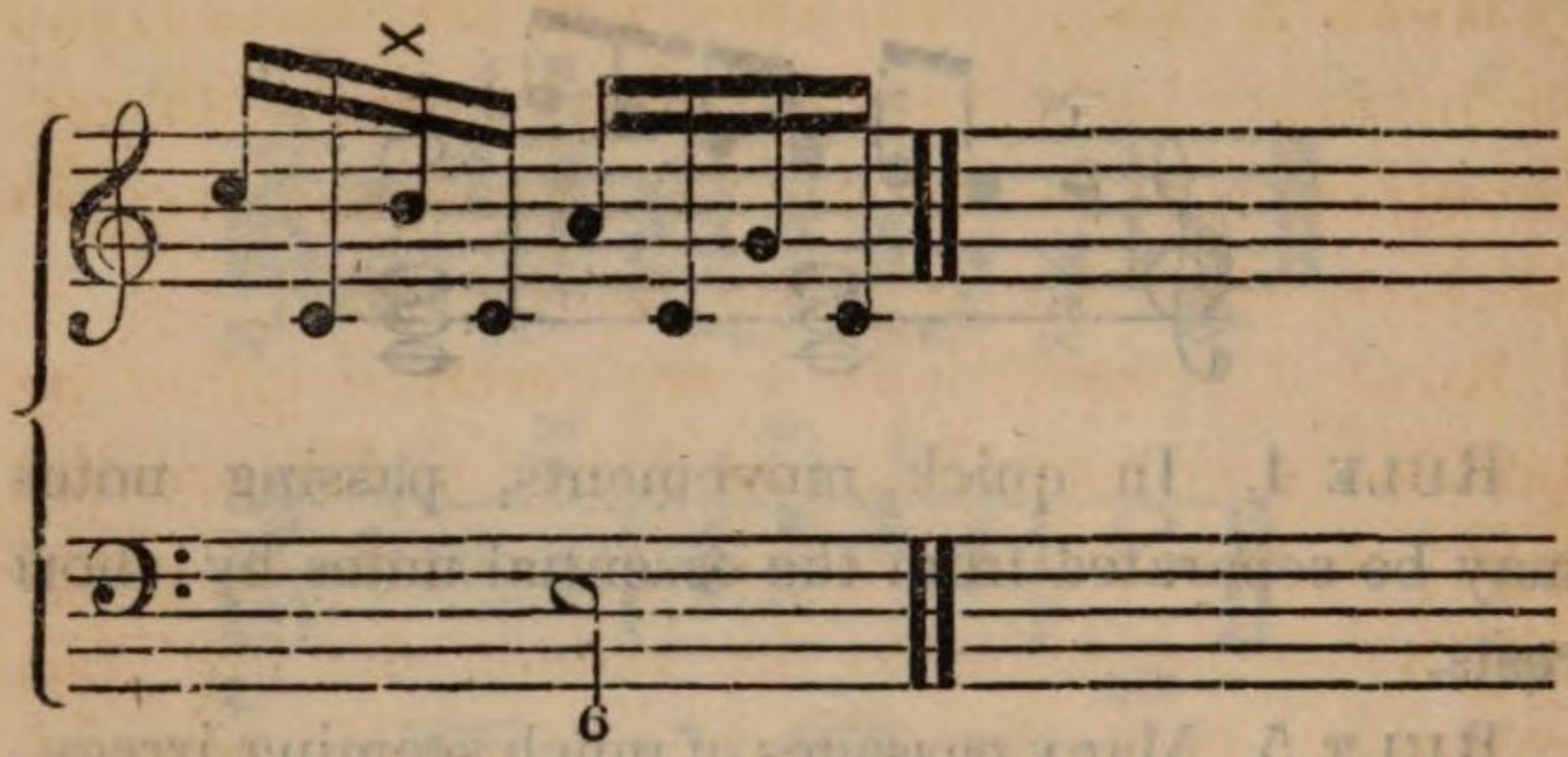


RULE 4. In quick movements, passing notes may be separated from the essential notes by short rests.

RULE 5. Many passages of much seeming irregularity may be explained upon this theory of passing notes.







§ 2. *Appoggiaturas.*

Q. What are the chief rules relating to this species of notes?

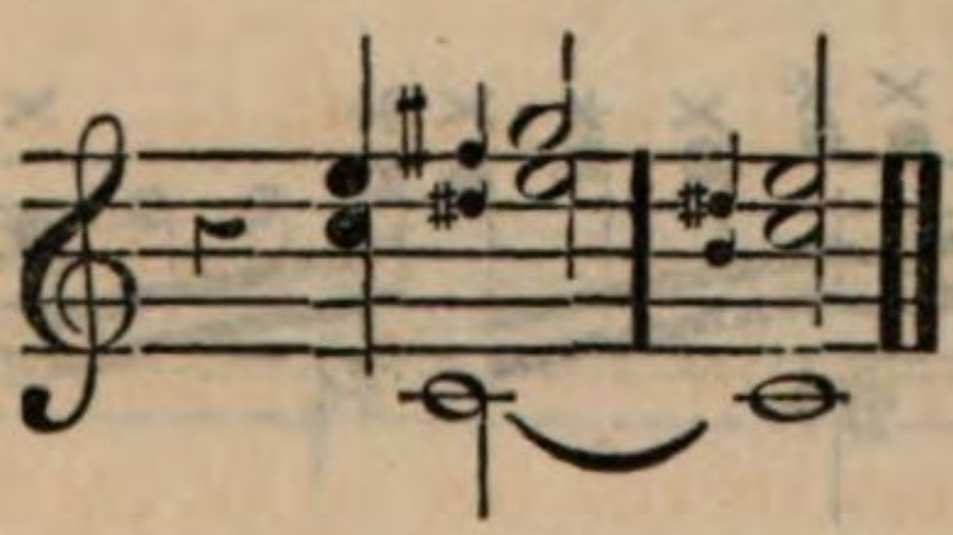
A. They are either written in small notes or in notes of the ordinary size; the chief rules are—

RULE 1. Appoggiaturas are generally placed on the accented times of the bar or of its subdivisions: one of their remarkable characteristics is, that they may, without inconvenience, be struck together with the essential notes of the chords, and be allowed a considerable value as to duration. Ex.

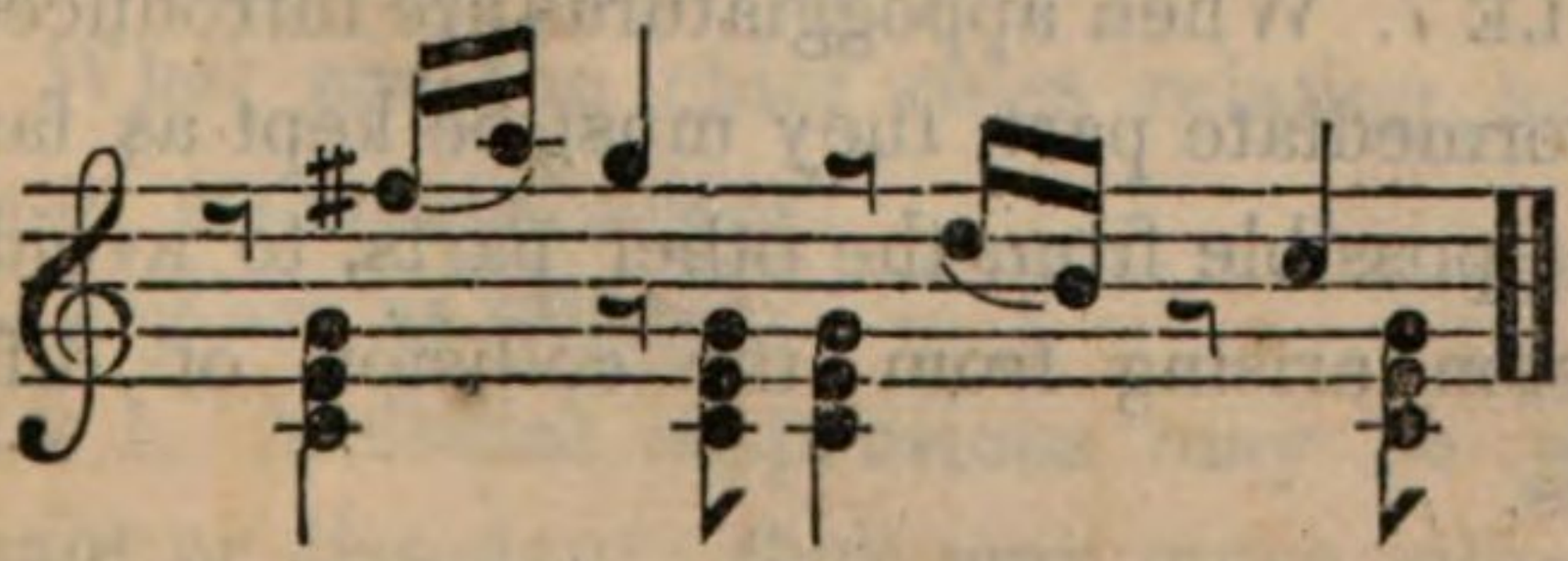
RULE 2. They occur chiefly in the melody, and in the upper part; yet they may be used with circumspection in the intermediate parts, and even in the bass, when they are very short notes.

RULE 3. Appoggiaturas are resolved either by descending or ascending one degree to the essential note. In the former case the grace note is generally a note belonging to the scale of the key that we are in; in the latter they are usually situated at only the distance of a semitone below the essential note.

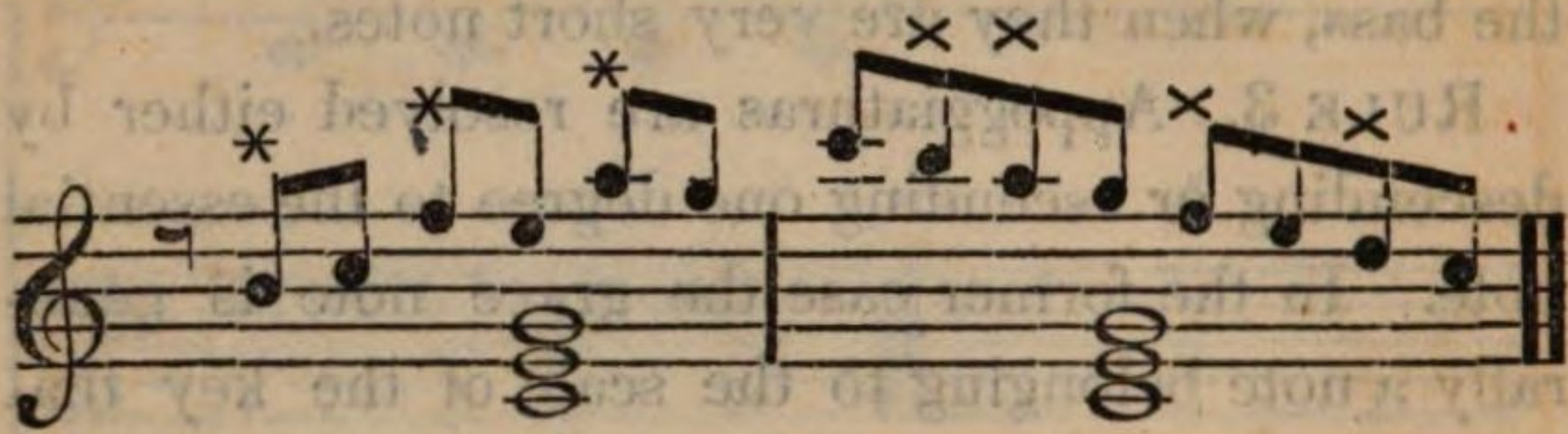
RULE 4. Appoggiaturas may occur in two parts at once.



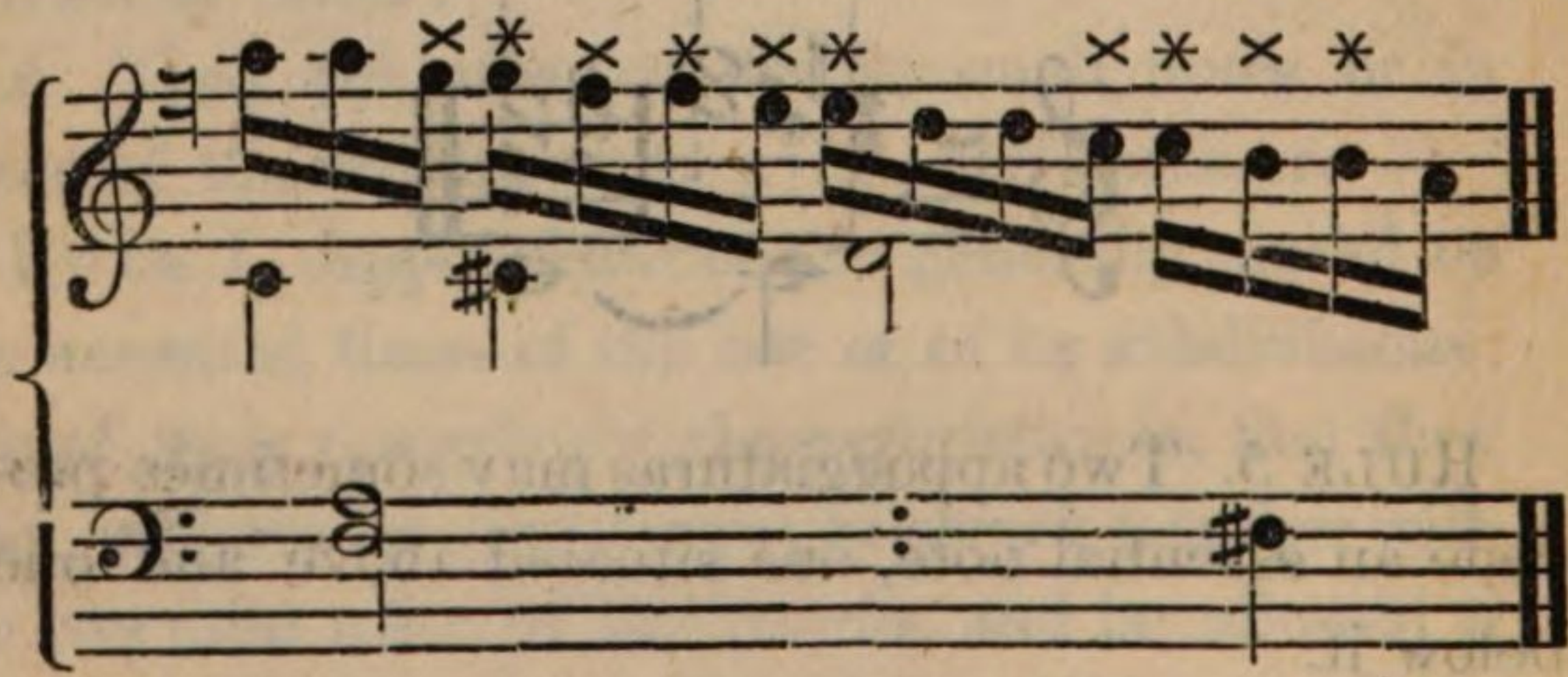
RULE 5. Two appoggiaturas may sometimes precede an essential note, one situated above and one below it.



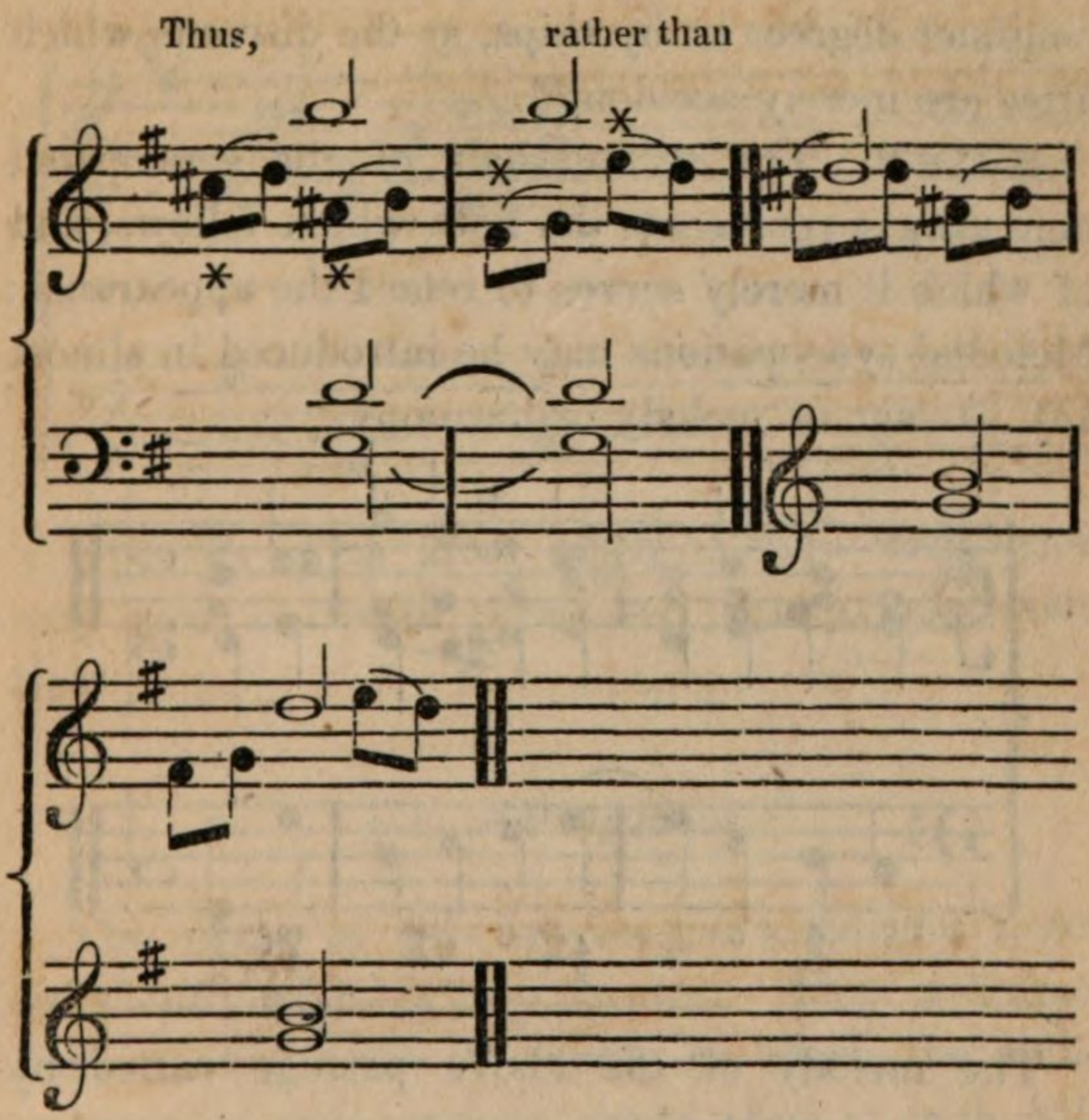
RULE 6. Passing notes and appoggiaturas may be intermixed in the same passage.



In the above example, × indicates the passing notes, and ⁎ the appoggiatura. Appoggiaturas may even be placed before passing notes.



RULE 7. When appoggiaturas are introduced into an intermediate part, they must be kept as far distant as possible from the other parts, to avoid any confusion arising from the collision of different sounds.



§ 3. *Melodial Syncopations or Driving Notes.*

These are short and irregular suspensions either of the essential notes, or of passing notes and appoggiaturas.

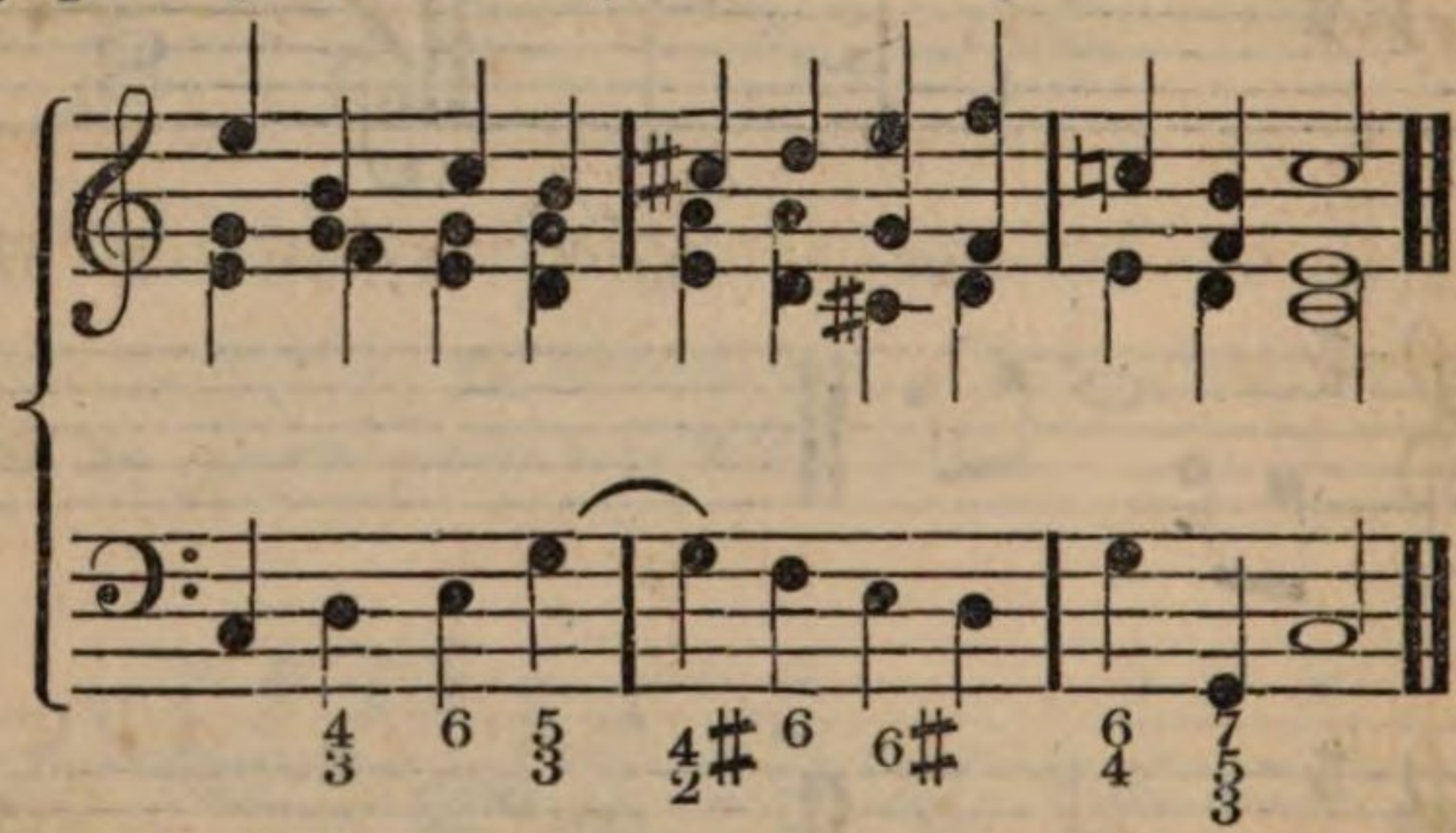
Q. What are the chief rules relating to this species of accidental notes?

A. They are as follows:

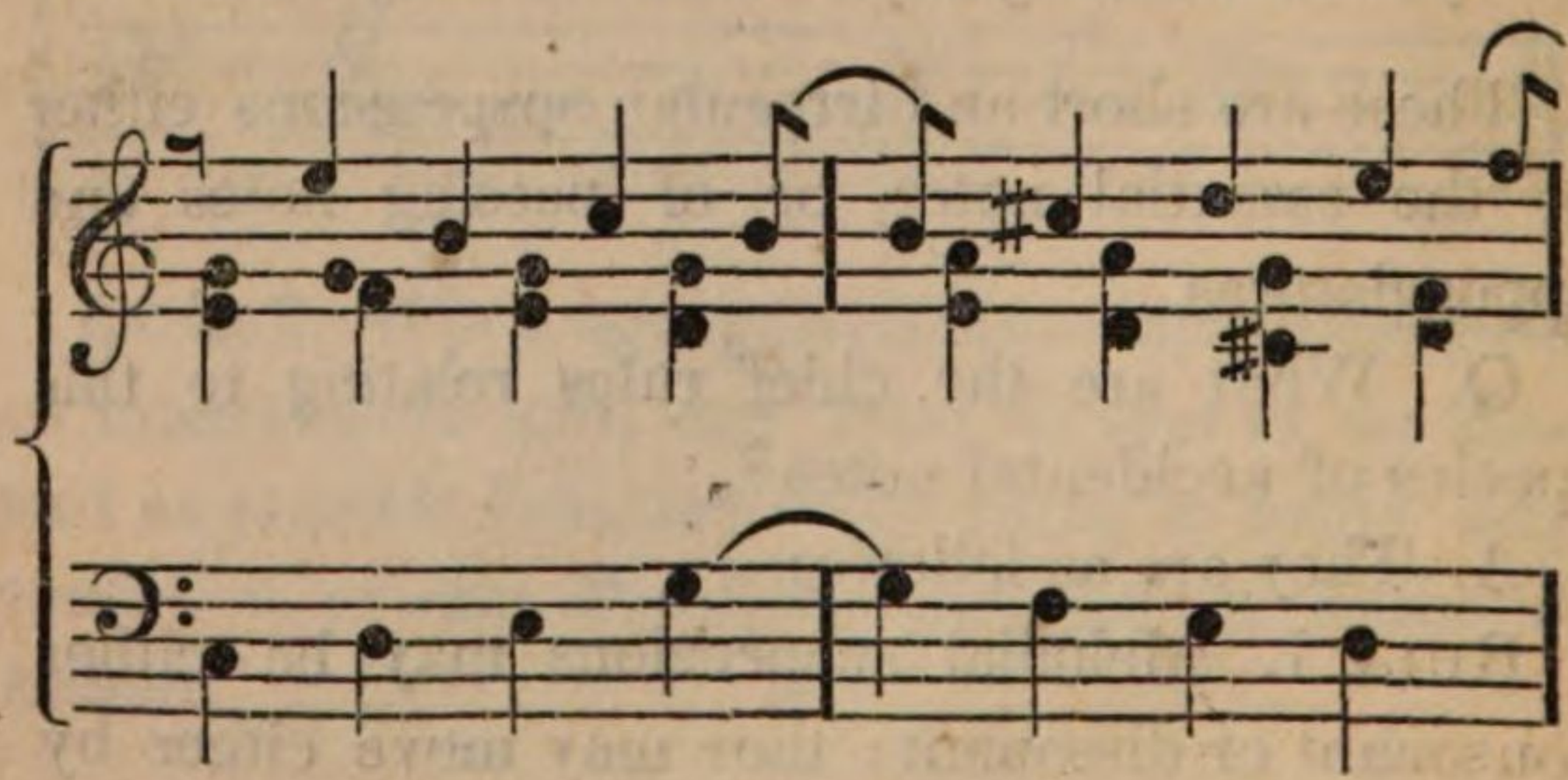
RULE 1. Melodial suspensions may be either consonant or dissonant; they may move either by

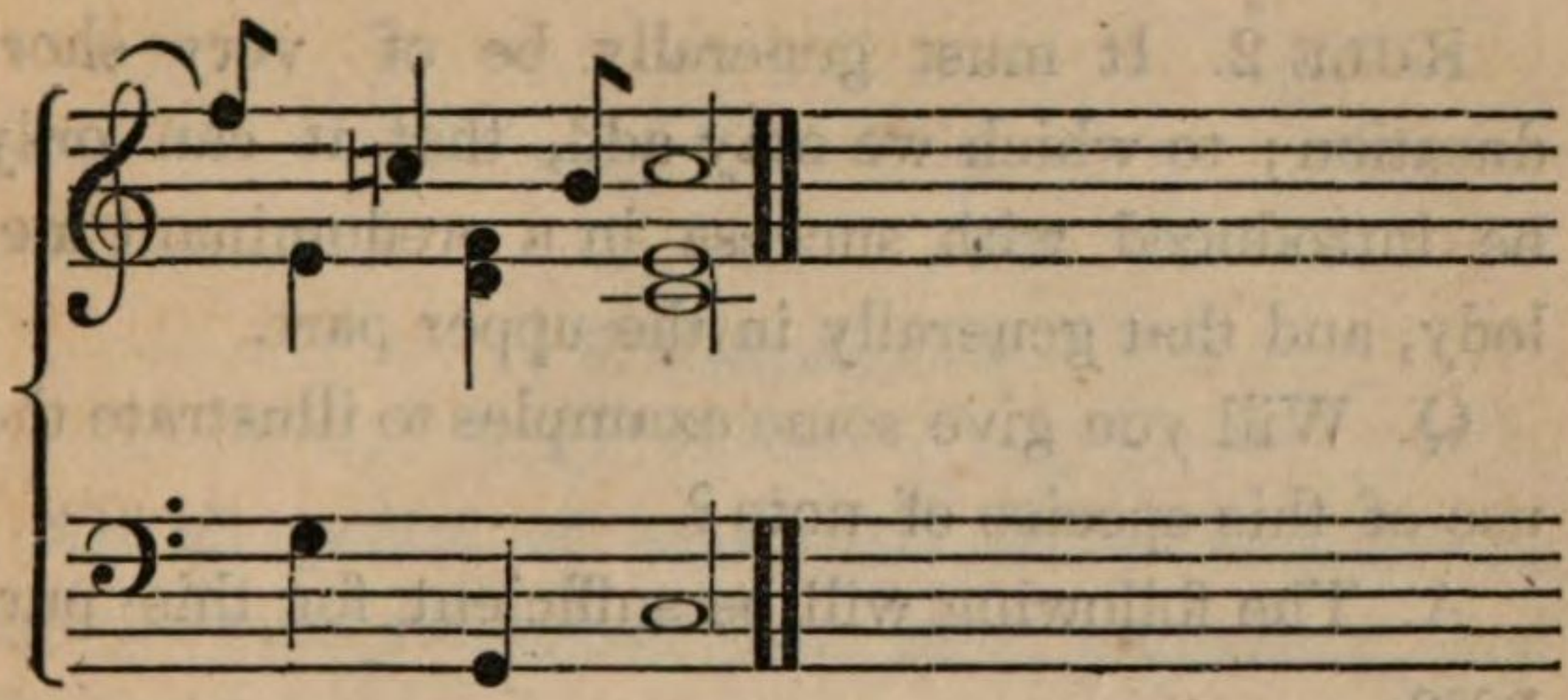
conjunct degrees or by skips, as the discords which arise are merely accidental.

RULE 2. The second half of the syncopated note always represents the note which follows, and of which it merely serves to retard the appearance. Melodial syncopations may be introduced in almost any passage of melody or harmony.



The melody of the above passage varied by melodial syncopations.





RULE 3. This kind of accidental suspension may occur in two or even three parts at the same time.

§ 4. *Anticipations.*

The name of this species of accidental notes sufficiently explains its properties. They *anticipate* the essential notes of chords in much the same manner as syncopations *retard them ;* with this difference, that they are of much less general utility, since in reality there are but few cases in which they can be introduced with advantage.

Q. What are the rules relating to this species of notes ?

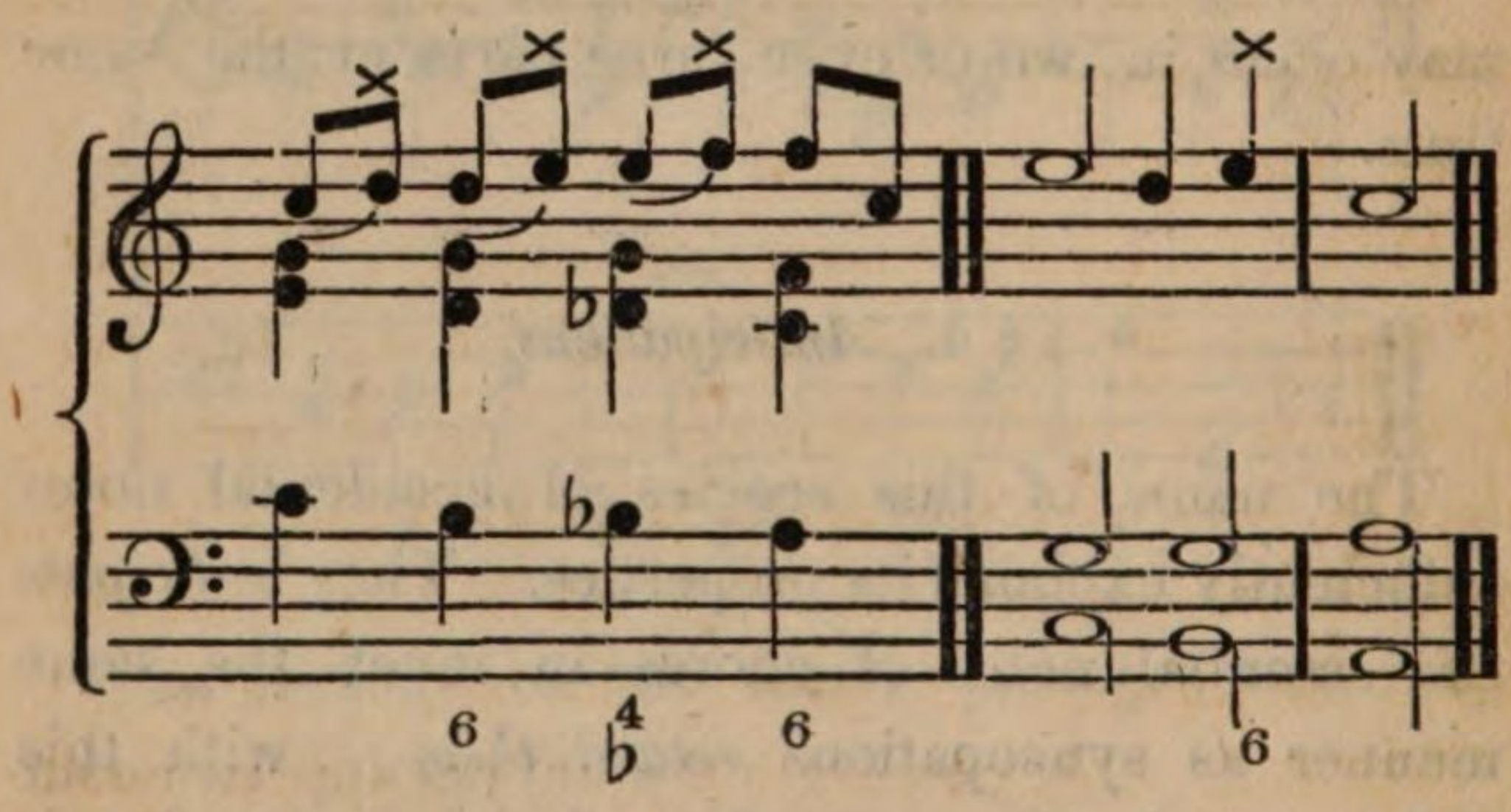
A. They are as follows :

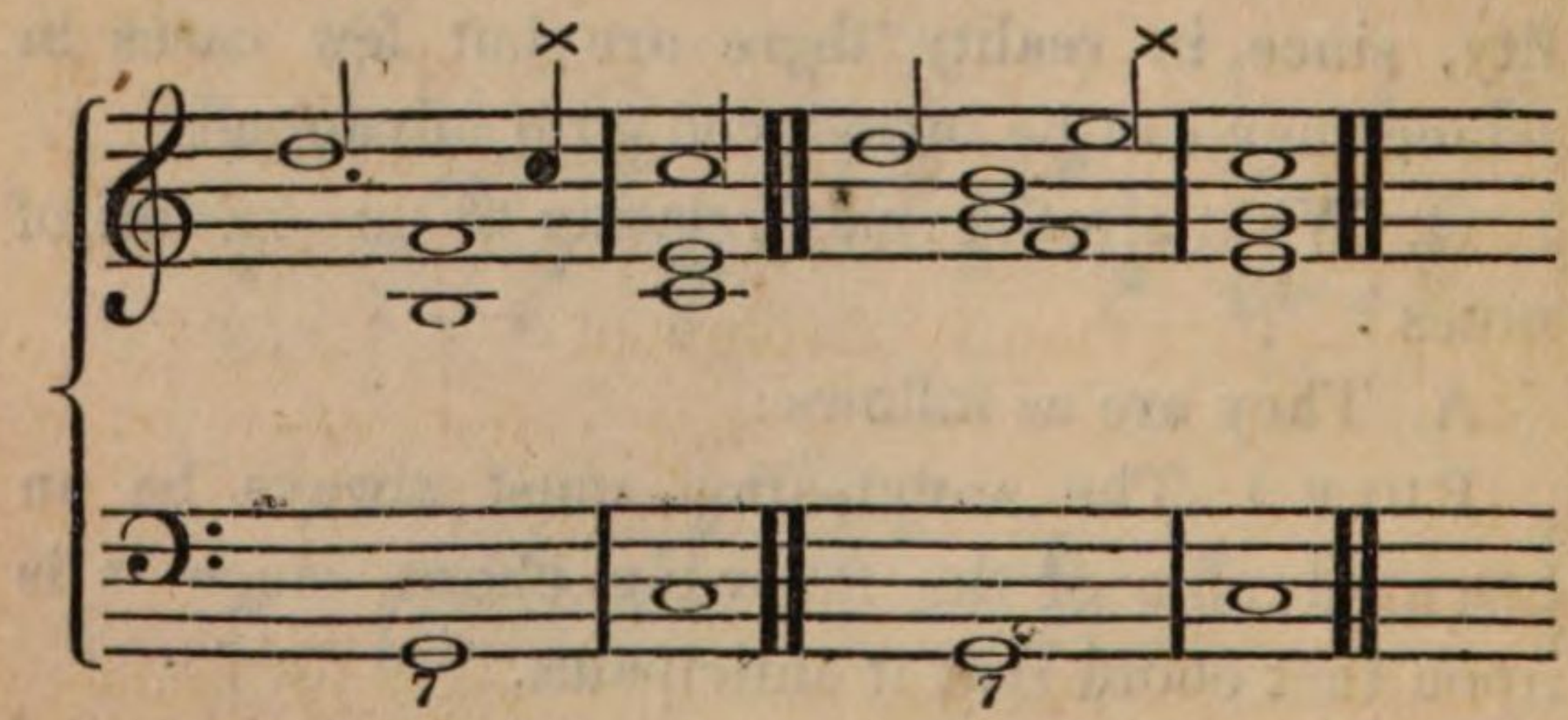
RULE 1. The anticipation must always be an essential note of the following chord, since it is upon that chord that it anticipates.

RULE 2. It must generally be of very short duration; to which we may add, that it can only be introduced with success in a predominant melody, and that generally in the upper part.

Q. Will you give some examples to illustrate the use of this species of note?

A. The following will be sufficient for this purpose.





§ 5. *Suspensions.*

Of all species of accidental notes, suspensions are the most remarkable, the most interesting, and the most esteemed.

Q. What are the principal rules relating to this species of notes?

A. They are as follows:

RULE 1. Every suspension must be prepared; it must occur on the accented times of the bar, and must be resolved by descending diatonically, though, in a very few cases, it may ascend one degree to its resolution. This resolution must fall upon the unaccented times of the bar.

RULE 2. The preparation and resolution must always be effected by means of essential notes.

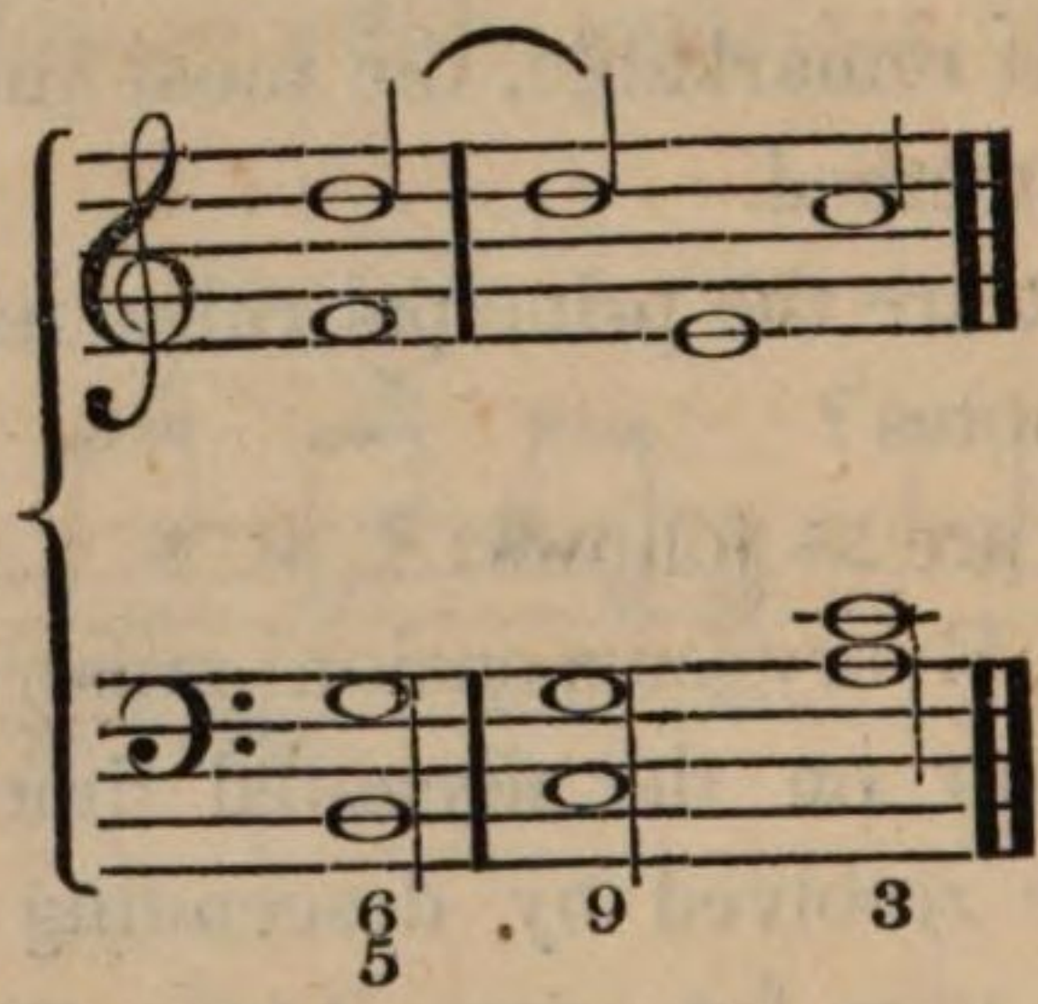
RULE 3. The preparation must always be at least equal in length to the suspension itself, except occasionally in triple time. But the suspension may be longer than its resolution.

RULE 4. A suspension may last a whole bar: in this case its resolution takes place in the following bar.

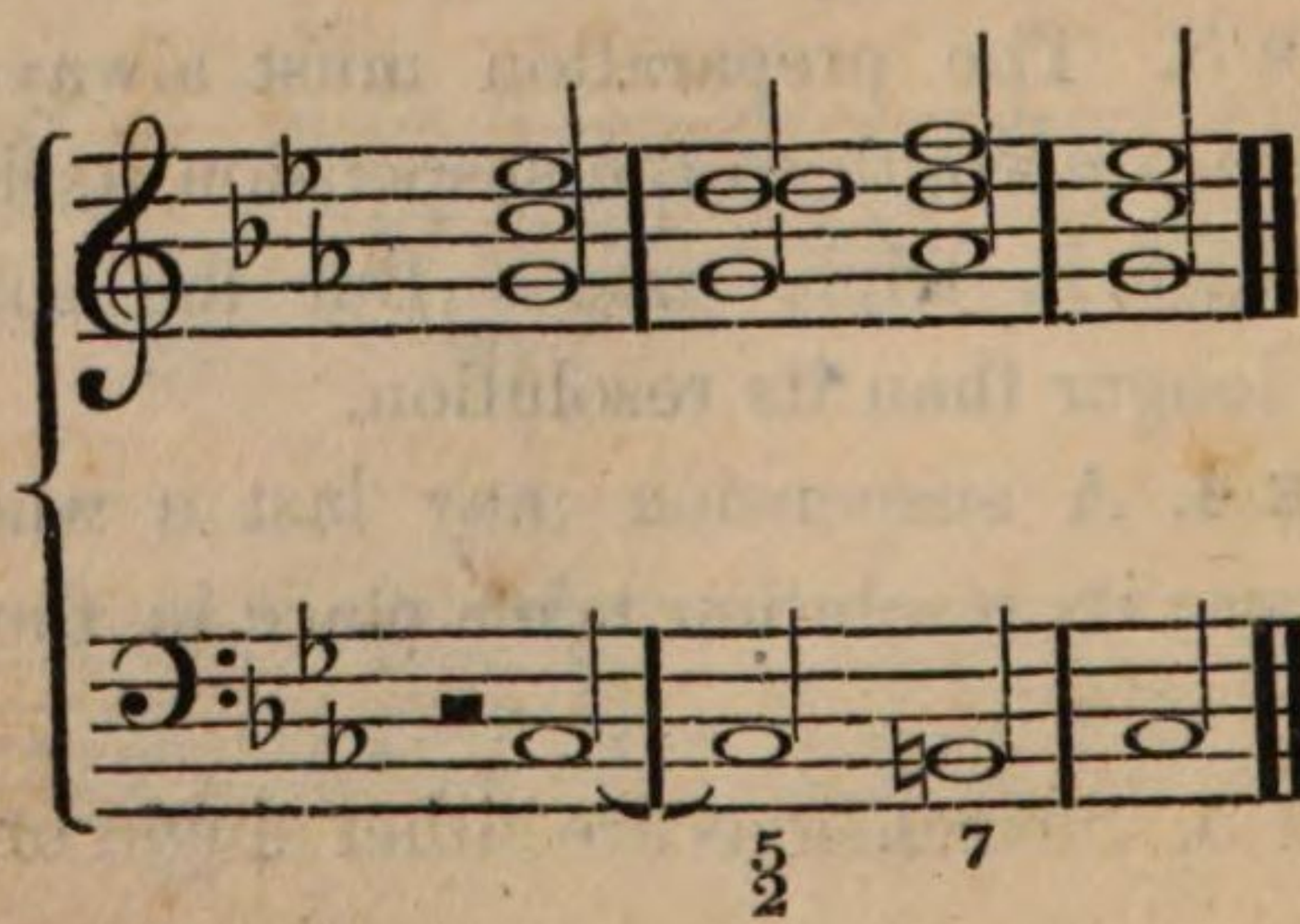
RULE 5. Suspensions are either single or double,

that is, they retard one or two notes, and therefore require one or two preparations.

RULE 6. A bass note which carries a suspension may pass to some other note, provided the suspension can be regularly resolved upon that note.

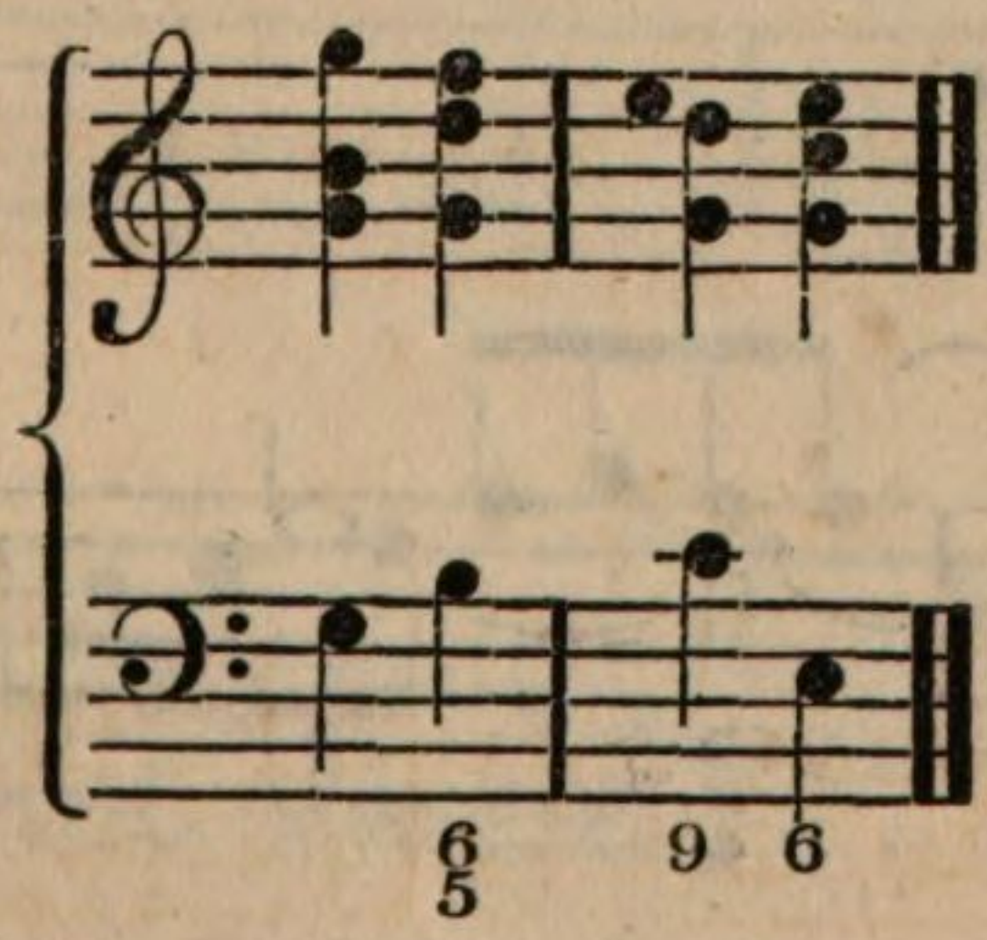


RULE 7. When the suspension is in the bass, the other parts may move at the moment of the resolution.



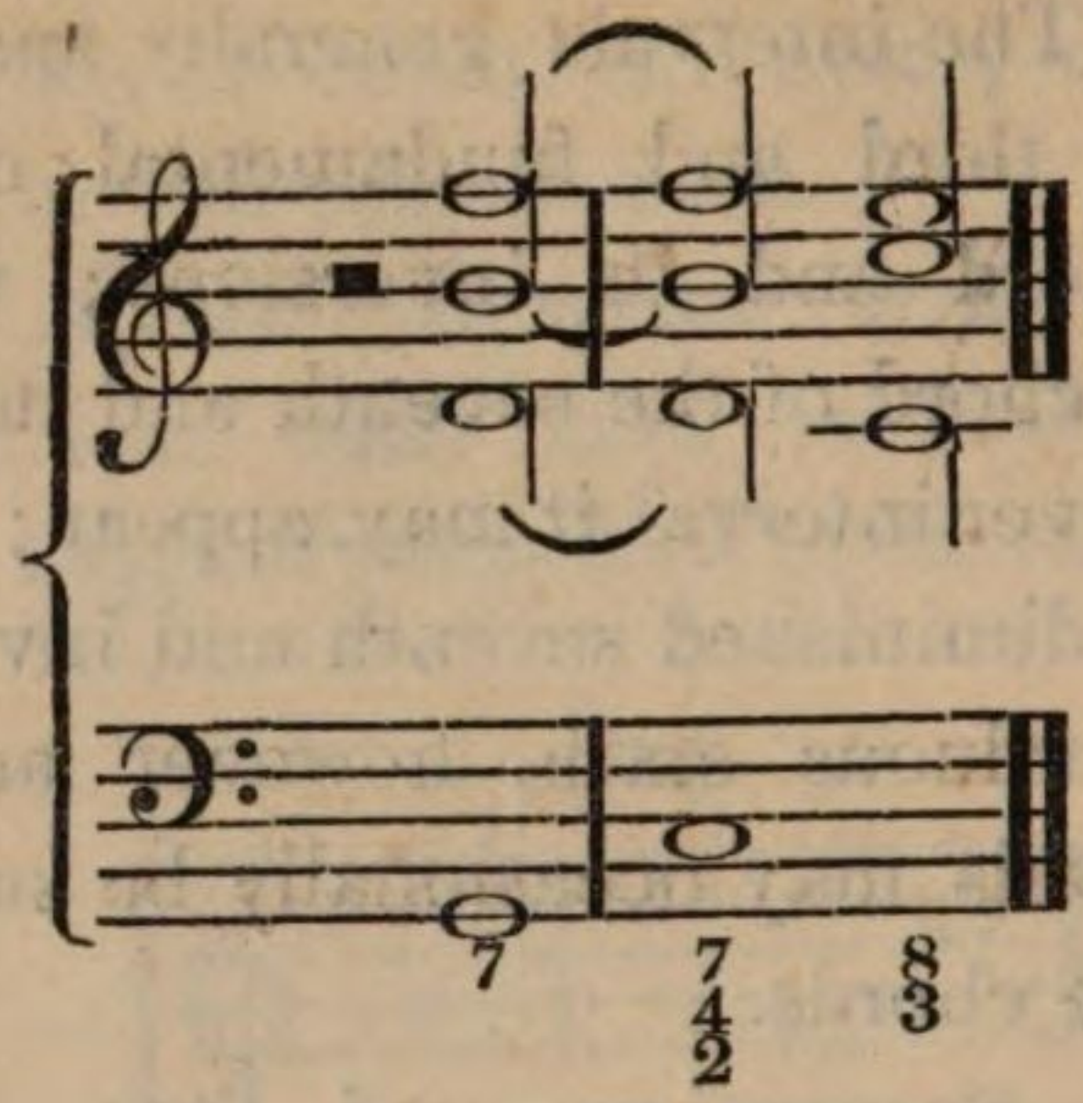
RULE 8. The intervals generally suspended are the original third and fundamental note in the common chord and its inversions; the original third in the chord of the seventh and its inversions, under whatever interval it may appear; the leading note in the diminished seventh and inversions, and in the superfluous sixth, however accompanied. Other intervals may occasionally be suspended in all the above chords.

RULE 9. Suspensions and their preparations may sometimes be struck instead of being connected by a *tie*, as usual:



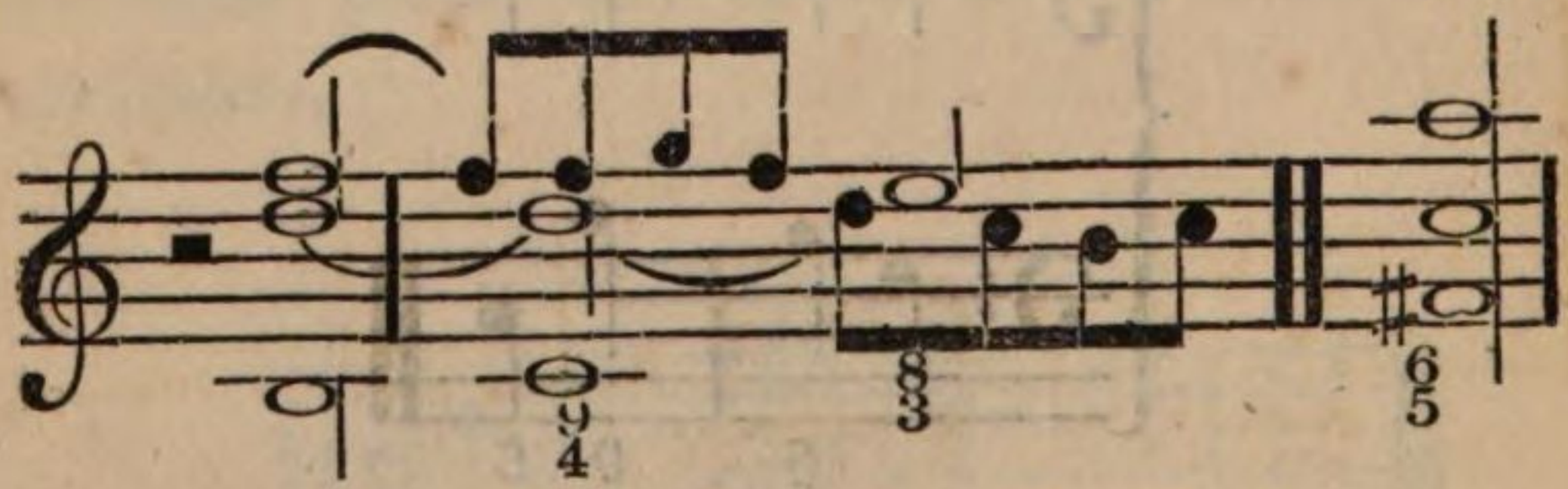
or they may also be separated by short rests.

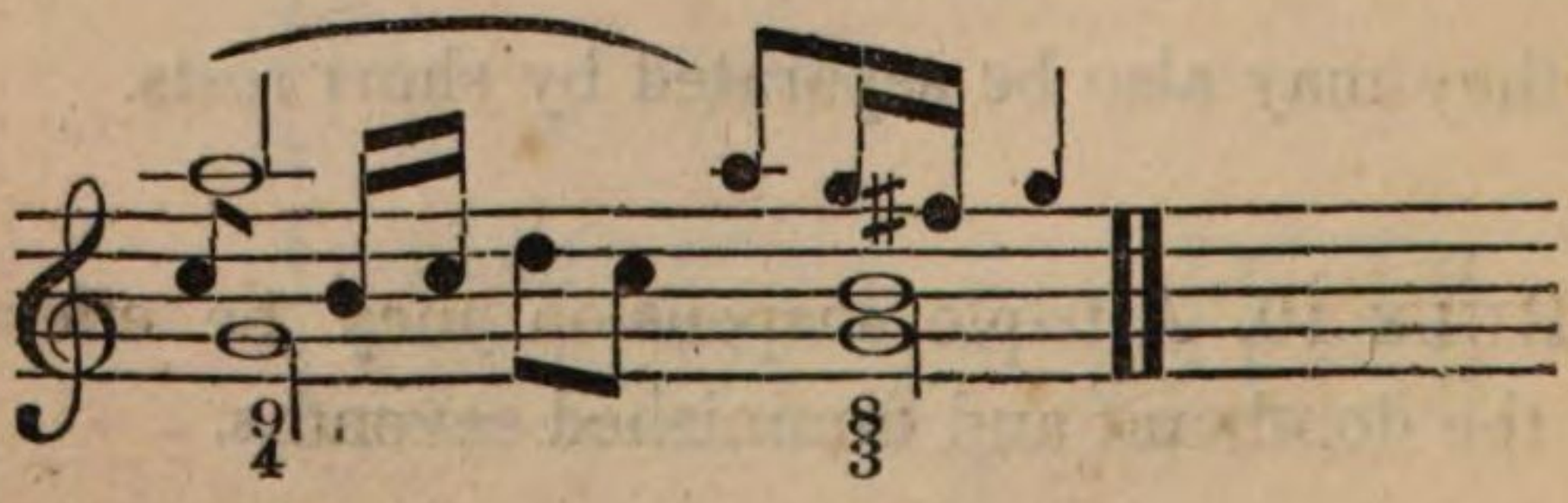
RULE 10. A triple suspension may be effected by the dominant and diminished sevenths.



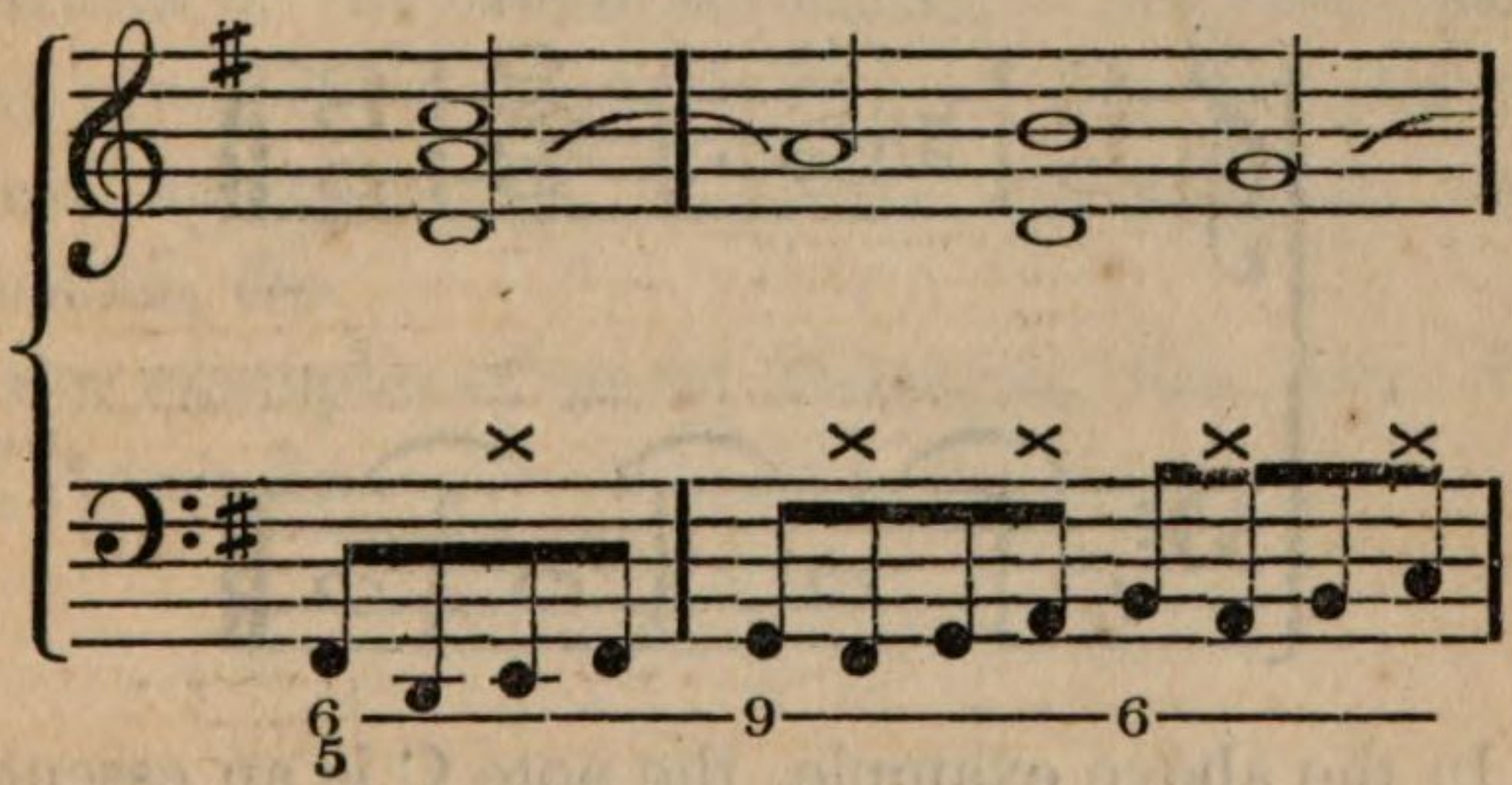
In this case the leading notes ascend to its resolution.

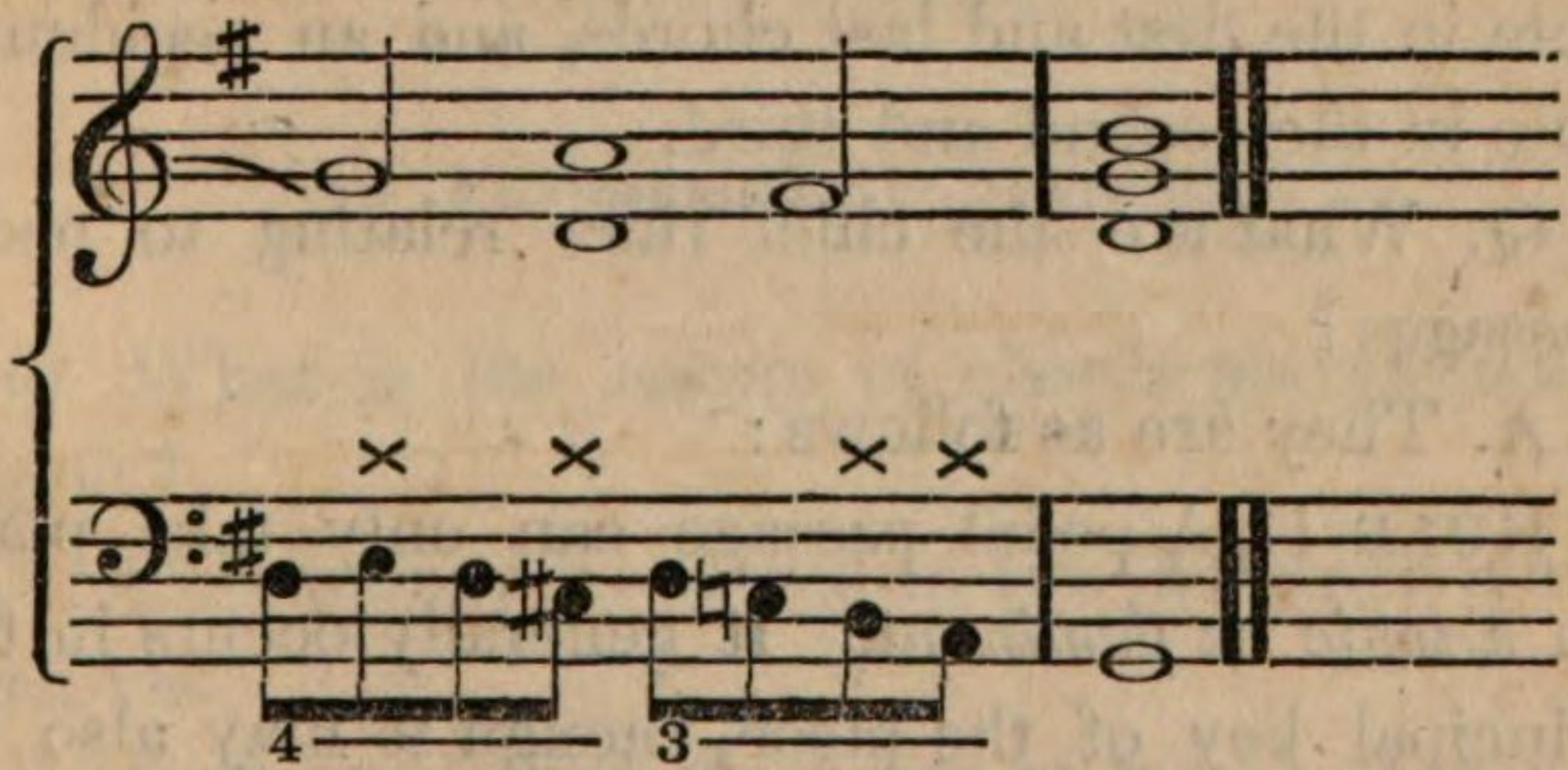
RULE 11. In the free style, suspensions admit of several ornamental variations besides those given. Chap. 5, Rule.





RULE 12. Notes which are struck simultaneously with suspensions, and their preparations and resolutions, must be *essential notes*, and not passing notes; this is necessary to avoid introducing harshness and confusion into the harmony.



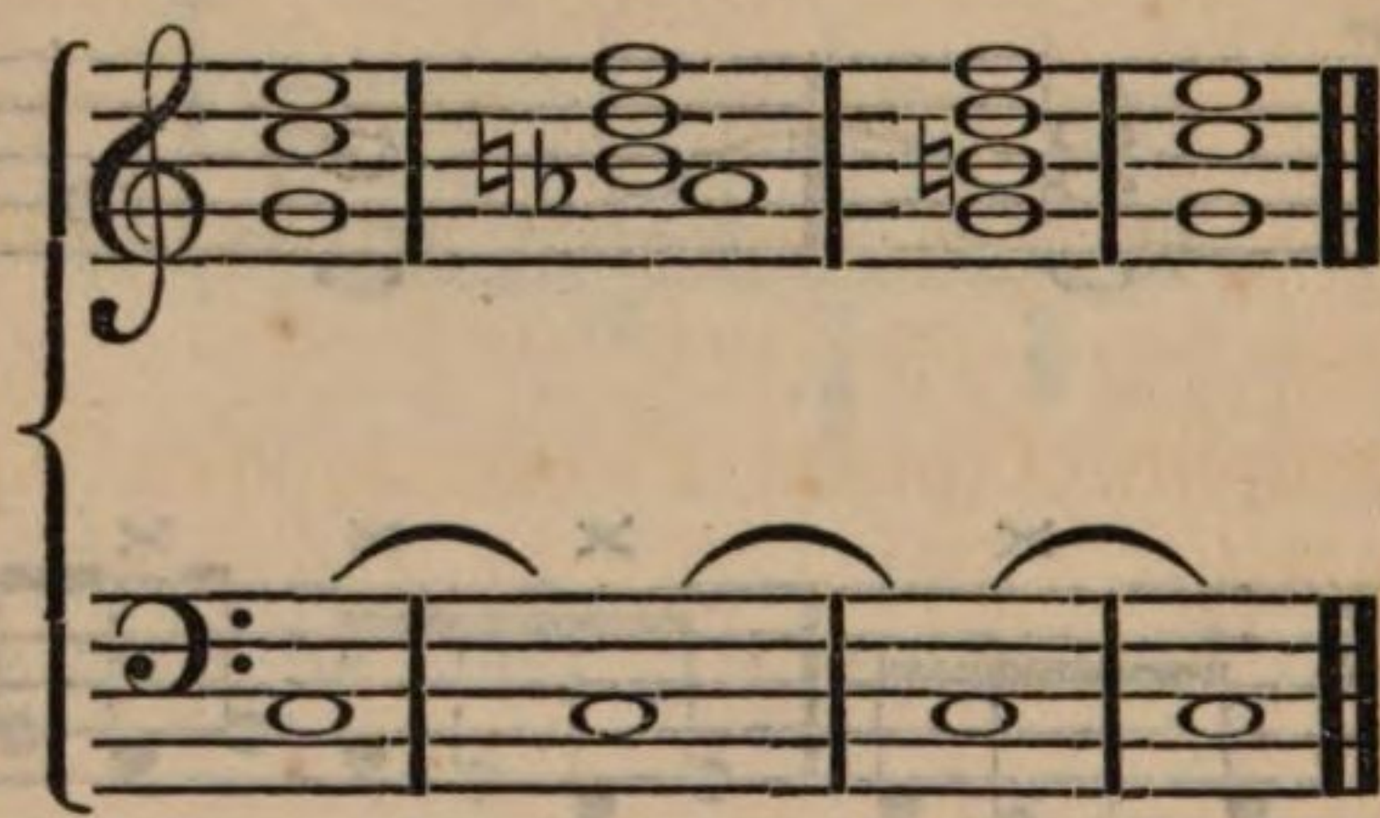


Q. Will you give an example of this species?

A. The examples Nos. 43, 44, Appendix, will suffice to show the manner of combining passing notes, &c. with suspensions.

§ 6. *On Pedal Passages.*

A pedal note is a bass note more or less protracted, over which a series of chords is placed, many of which are wholly foreign to the bass note itself: as



In the above example, the note C is an essential note in the first and last chords, and an accidental note in the second and third.

Q. What are the chief rules relating to pedal passages?

A. They are as follows:

RULE 1. A pedal passage can only take place on a *tonic* or *dominant*. It generally occurs in the principal key of the piece, though it may also be introduced in any relative key.

RULE 2. The pedal-note must always be the *principal* and *fundamental* note of the chords which begin and end the passage: hence these chords cannot be inverted.

RULE 3. The part which is immediately above the pedal-note must be considered as the real bass.

RULE 4. The best pedal passages are those in which the bass note frequently becomes an essential note.

RULE 5. All chords belonging to the same scale may occur upon a pedal-note; as may also passing notes, appoggiaturas, melodial syncopations, suspensions, &c.

For examples of pedal Passages, See Nos. 45, 46, Appendix.

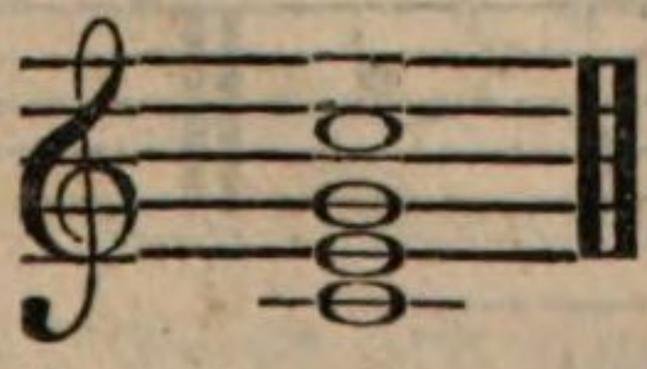
CHAPTER XI.

ON ARPEGGIOED CHORDS.

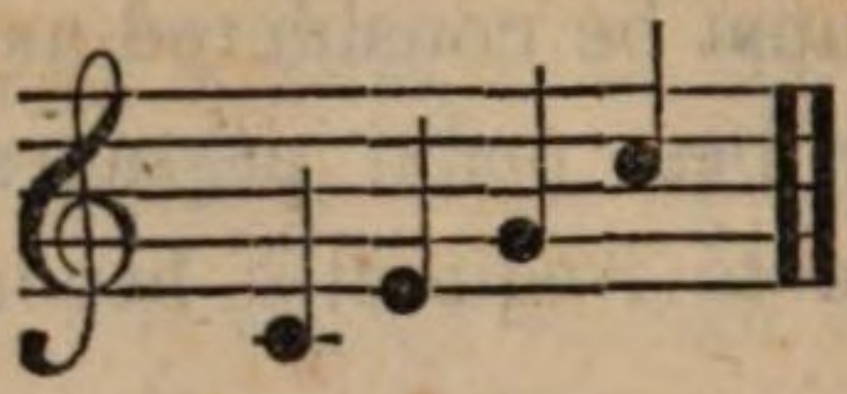
Q. What is the nature of chords played in arpeggio?

A. Chords may be played in two different manners, viz.

By striking at once the notes of which they are composed, as



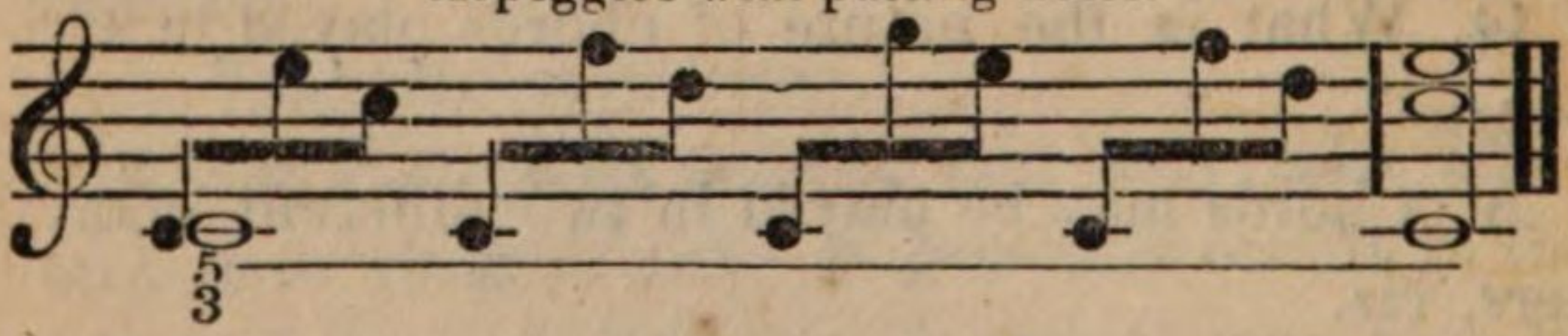
or by playing the same notes successively.



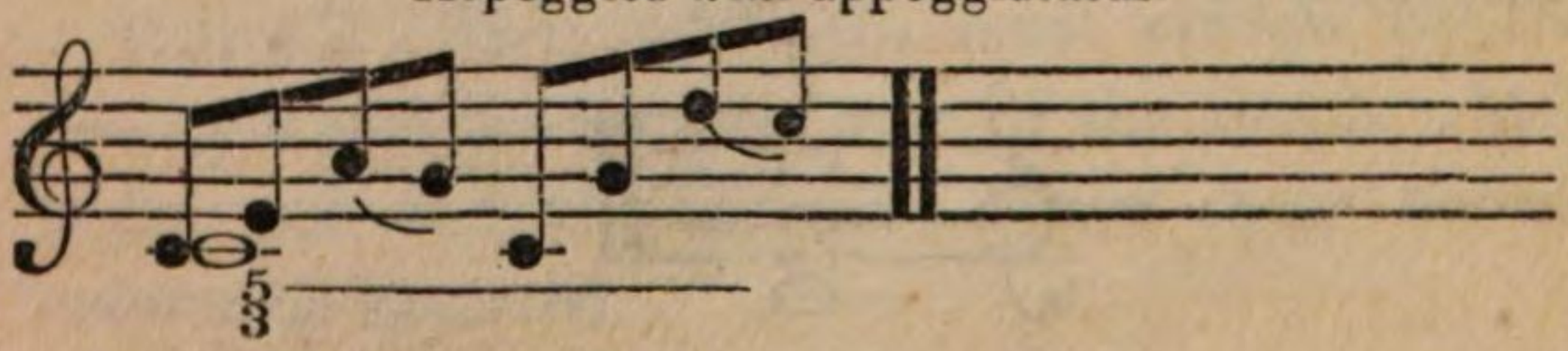
This latter modification is remarkable, since a single part suffices to produce that effect which in the first case would require four.

Arpeggioed chords are of considerable importance in modern music, where they are treated not only with essential notes, but even in combination with accidental notes. Passing notes, appoggiaturas, suspensions, and even pedal passages, may take place in arpeggioed chords. Examples:

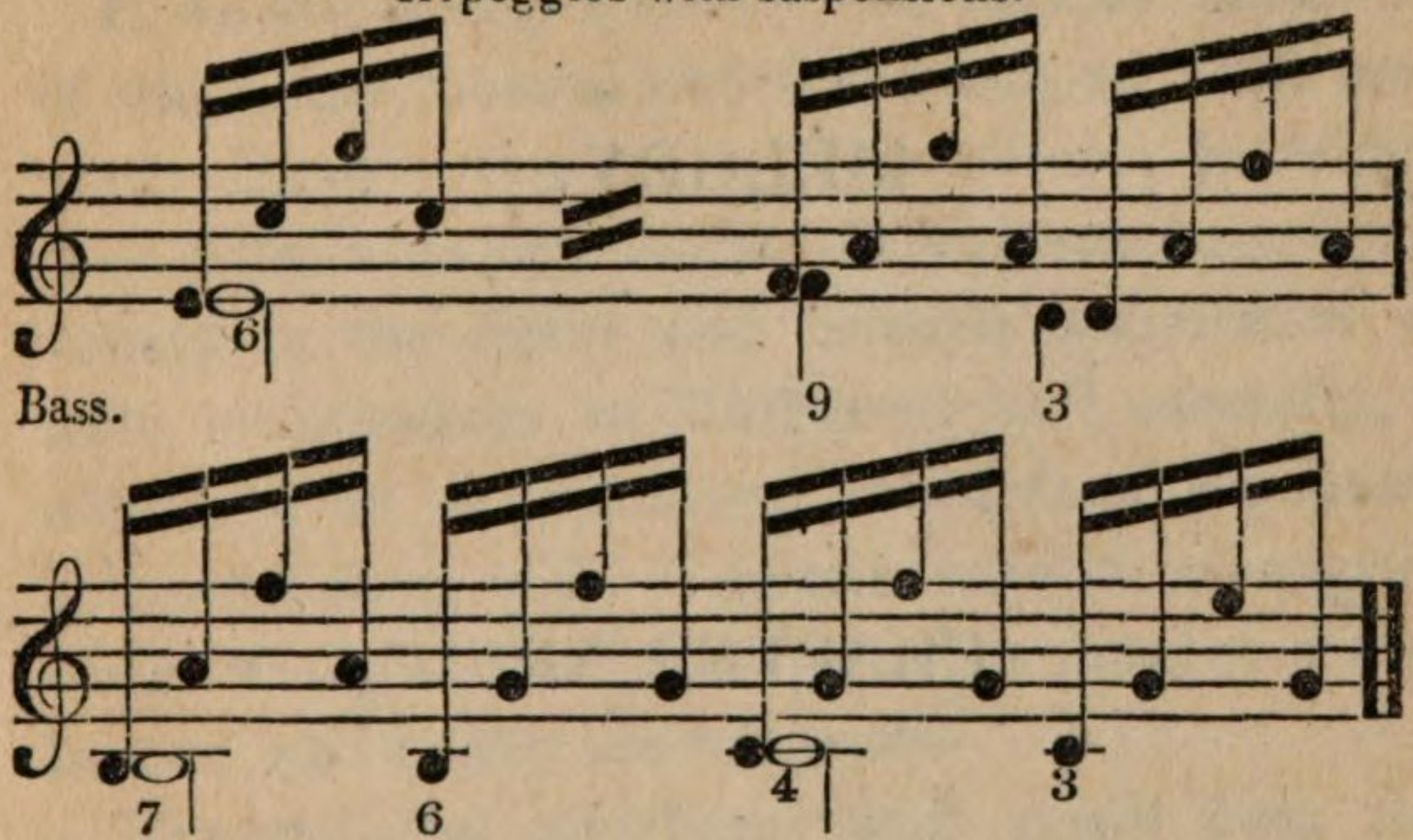
Arpeggios with passing notes.



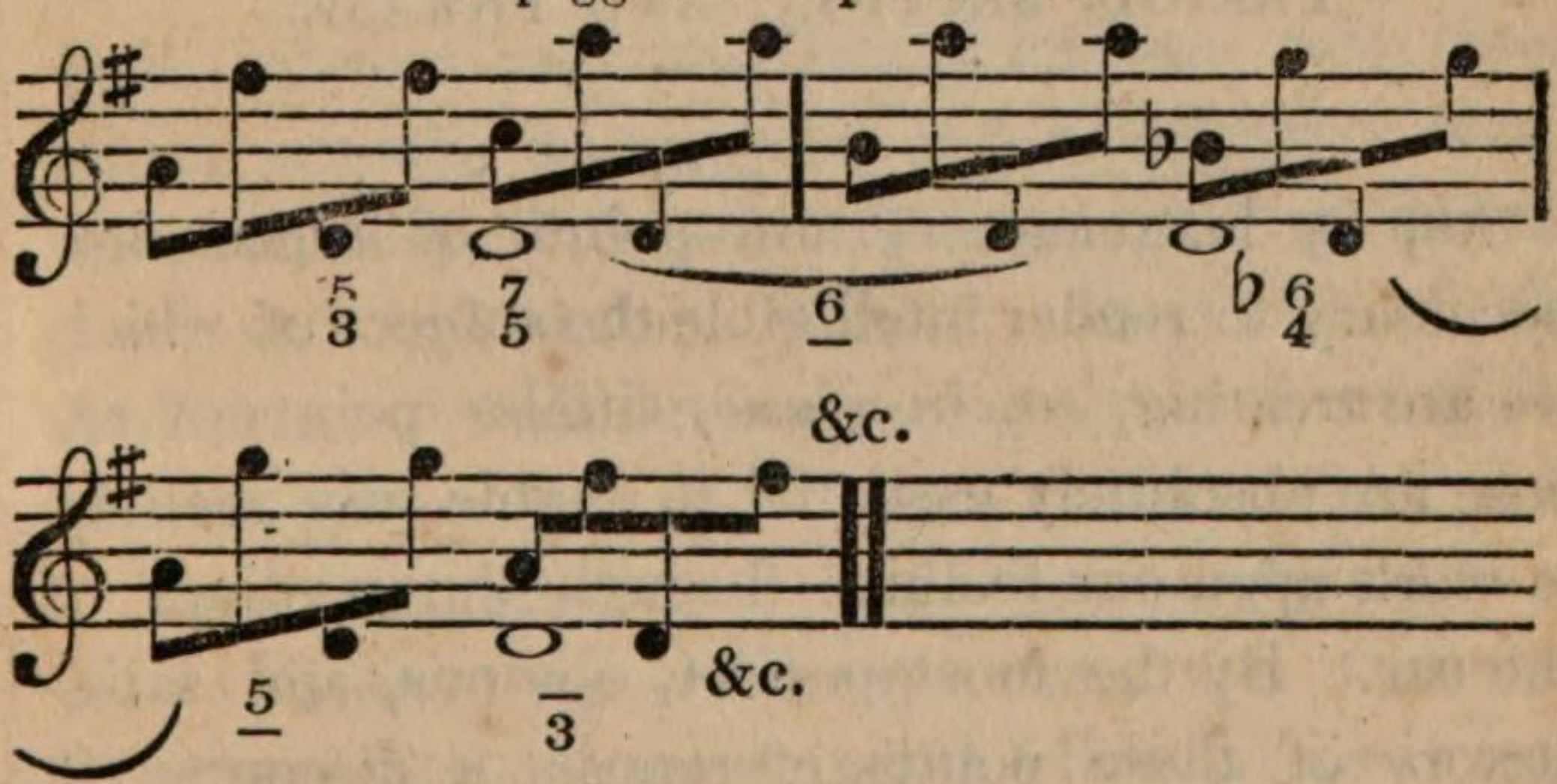
Arpeggios with appoggiaturas.



Arpeggios with suspensions.



Arpeggios on a pedal note.



Arpeggioed chords are treated exactly like the plain chords from which they are derived.

In a predominant melody, such accidental open or covered octaves and fifths as arise from breaking the chords into arpeggios are allowed.

MELODY.

CHAPTER XII.

PERIOD, SECTION, AND PHRASE.

As, in language, certain points of repose are necessary to render intelligible the subject of which we are treating, so, in *music*, similar points of repose are absolutely essential to enable any melody to work upon our feelings through the medium of the ear. By the most perfect, obvious, and satisfactory of these points of repose, a discourse is distinguished into different periods; and, by those which are less conclusive, into phrases and other incomplete members of sentences. In like manner, a musical composition may be distributed into periods, and these again resolved into phrases and members of sentences, more or less complete.

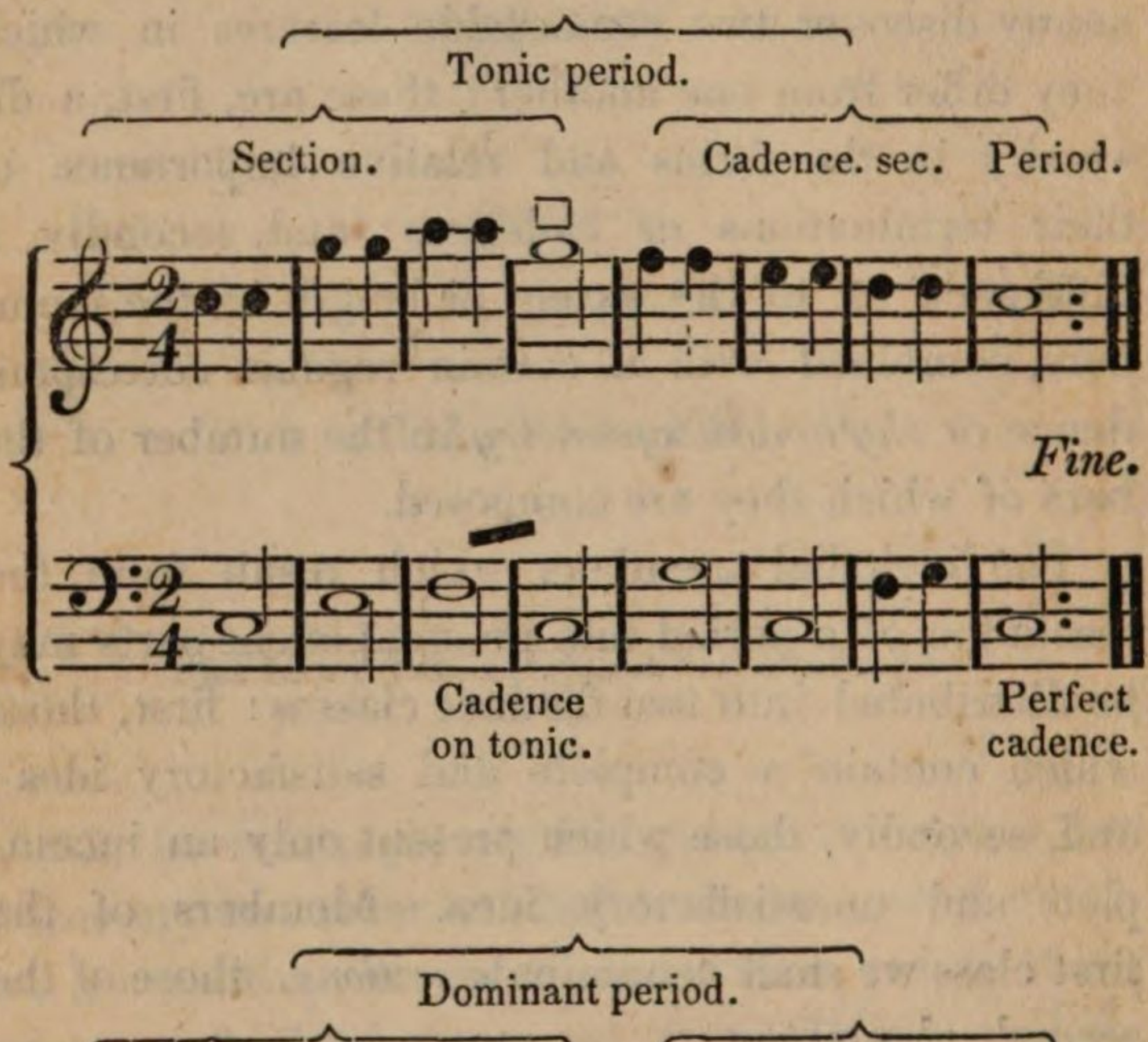
If we attentively consider the various members of which any musical period consists, we shall presently discover two remarkable features in which they differ from one another: these are, first, a diversity in the forms and relative importance of their terminations or cadences; and, secondly, a difference as to the extent or length of the members, combined with a certain regular correspondence or *rhythmical symmetry* in the number of the bars of which they are composed.

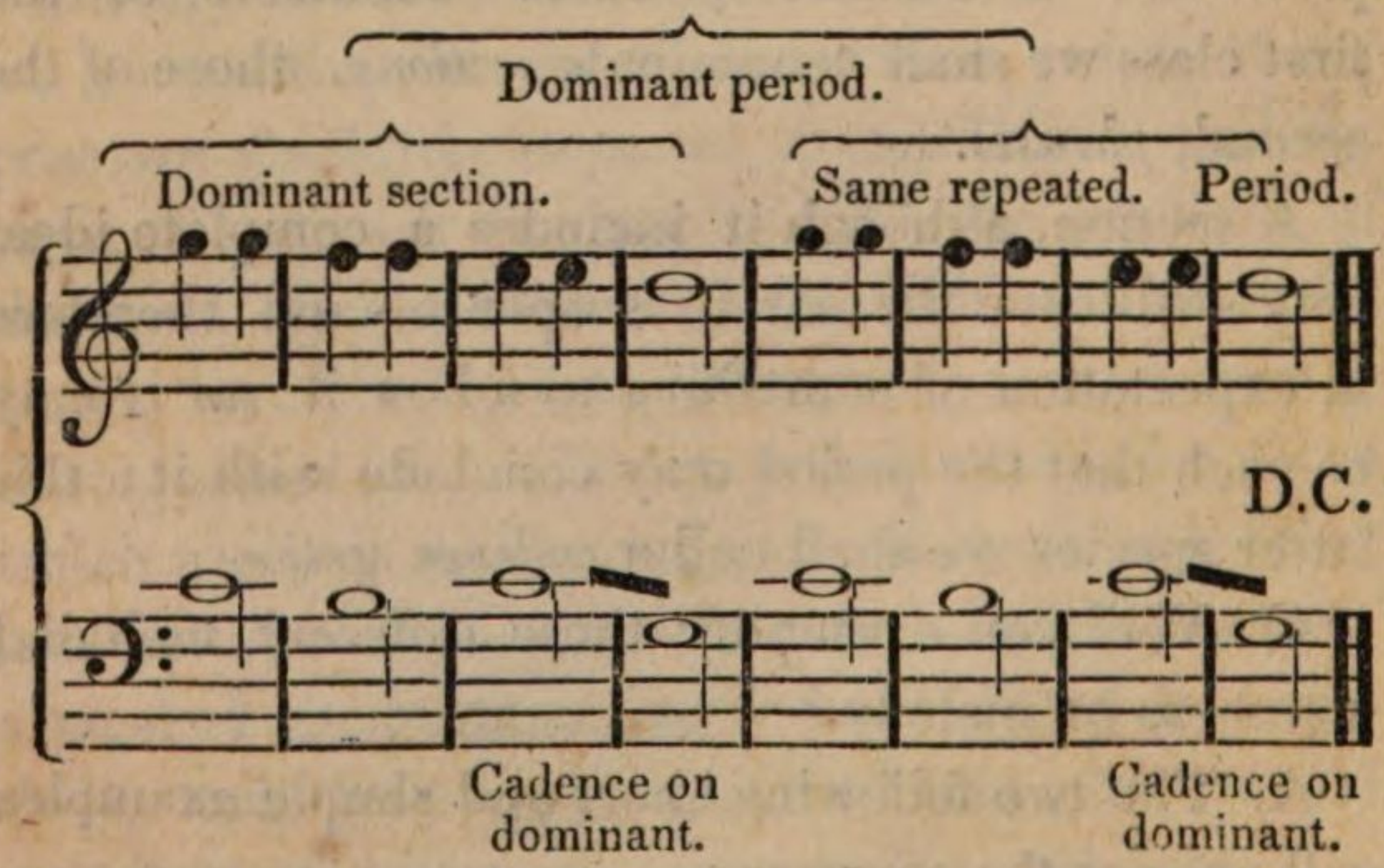
The melodial members which result from the resolution of a period into its component parts may be distributed into two distinct classes: first, those which contain a complete and satisfactory idea; and, secondly, those which present only an incomplete and unsatisfactory idea. Members of the first class we shall denominate *sections;* those of the second, *phrases.*

A section, although it includes a complete idea, may still leave the ear in suspense, and therefore in expectation of something to follow it; or it may be such that the period may conclude with it; this latter species we shall call a *cadence section.*

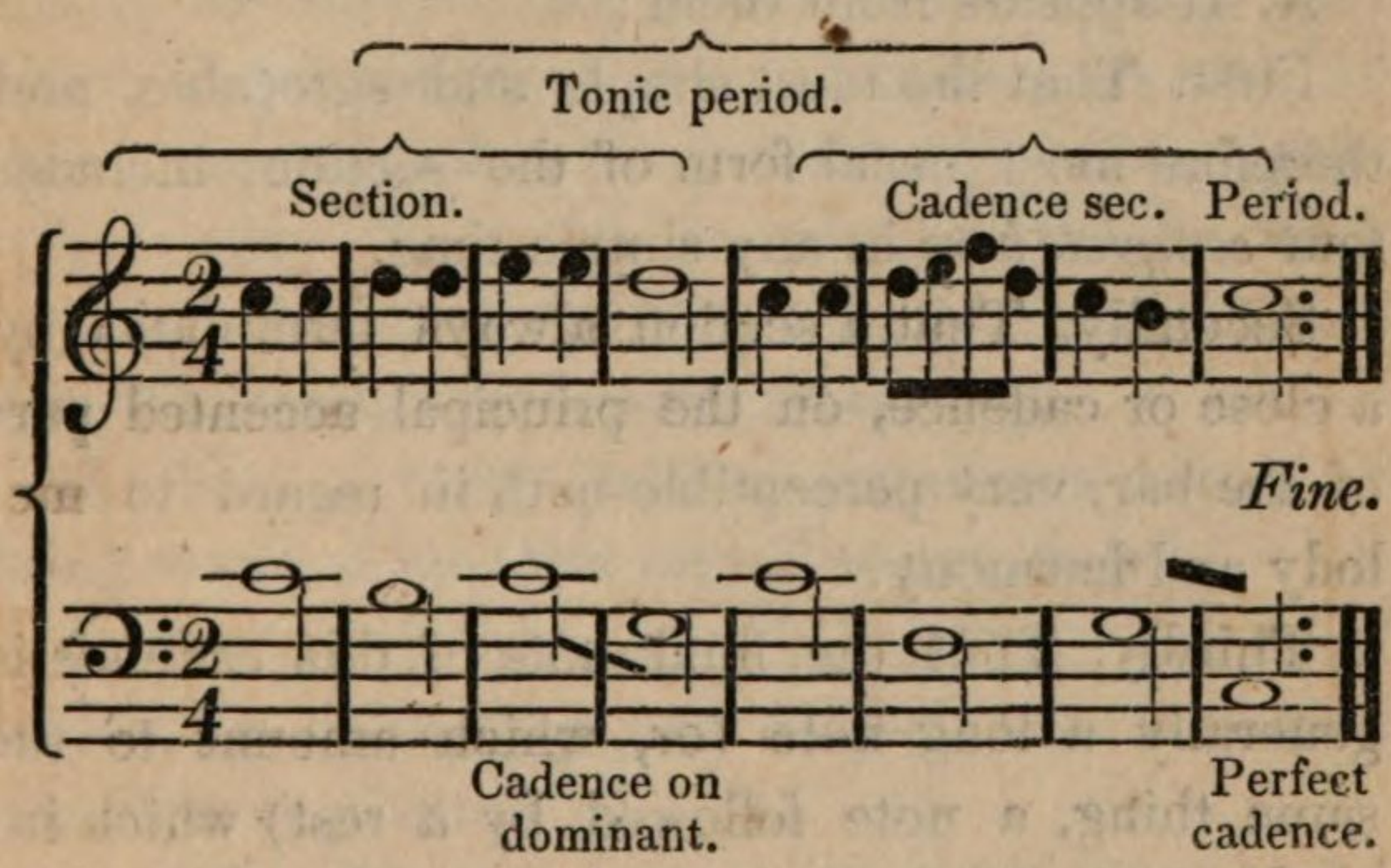
Q. Will you exemplify these different melodial members of melody?

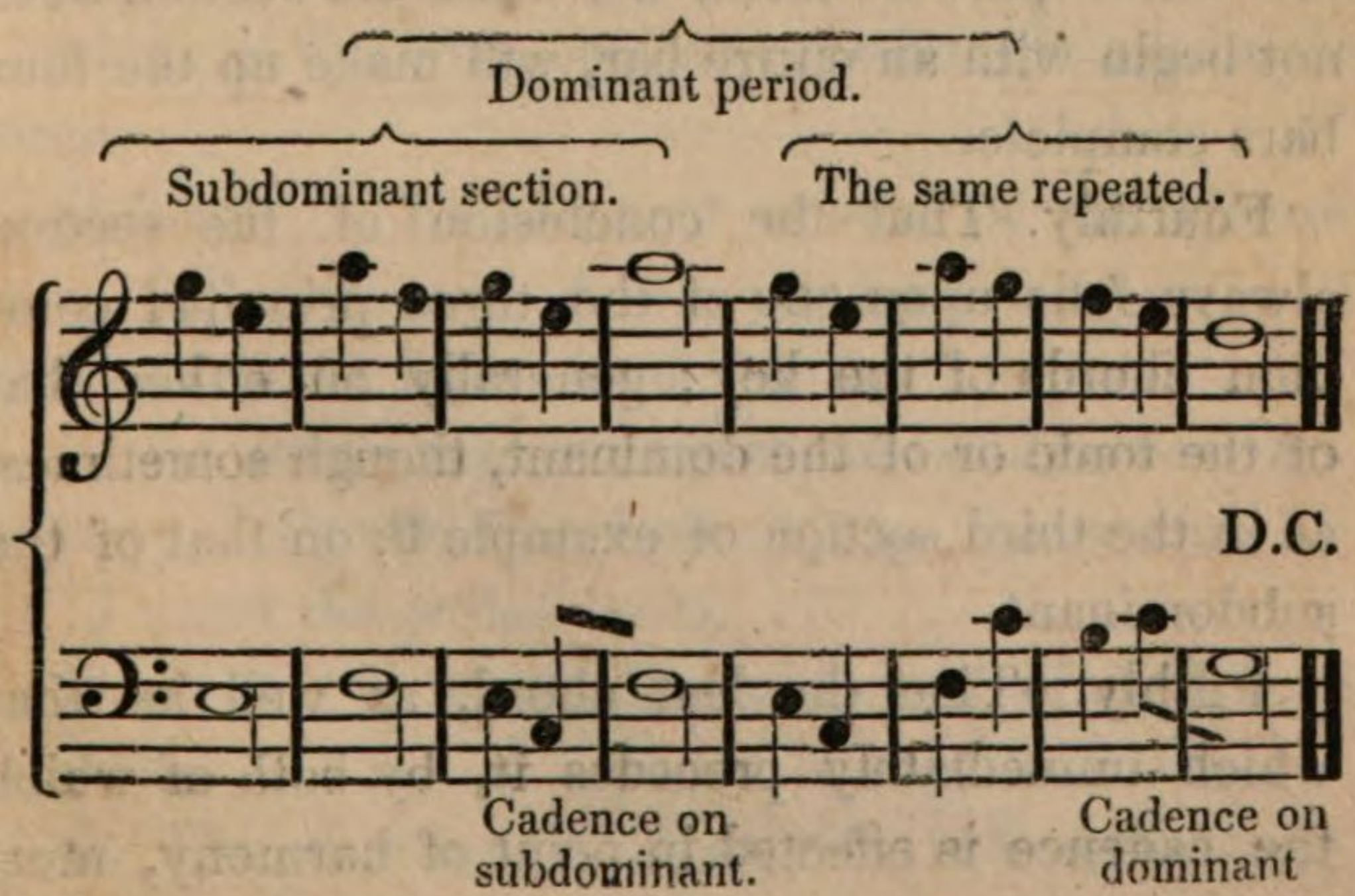
A. The two following short and simple examples will answer the purpose.


Tonic period.
Section.
Cadence. sec.
Period.
Fine.
Cadence on tonic.
Perfect cadence.


Dominant period.
Dominant section.
Same repeated.
Period.
D.C.
Cadence on dominant.
Cadence on dominant.

EXAMPLE II.


Tonic period.
Section.
Cadence sec.
Period.
Fine.
Cadence on dominant.
Perfect cadence.


Dominant period.
Subdominant section.
The same repeated.
D.C.
Cadence on subdominant.
Cadence on dominant

Q. What inferences are to be gathered from the above examples?

A. It appears from them:

First. That the most simple and agreeable, and therefore most usual form of the section, includes four *complete bars* in any simple time.

Secondly. That a section always terminates by a close or cadence, on the principal accented part of the bar, very perceptible both in regard to melody and harmony.

Thirdly. That the final note of this cadence is generally a long note (or, which amount to the same thing, a note followed by a rest) which includes both the first accented and following unaccented halves or parts of the bar; or so much of the latter part at least, as, when the section does not begin with an entire bar, will make up the four bars complete.

Fourthly. That the conclusion of the section always falls upon one of the three principal common chords of the key; generally on either that of the tonic or of the dominant, though sometimes, as in the third section of example 2, on that of the subdominant.

Fifthly. That the last chord, as well as that which immediately precedes it, by both of which the cadence is effected in point of harmony, must never be inverted.

Sixthly. That periods are distinguished from sections by containing more than one complete idea, and by the superior importance of the cadence with which they terminate; arising less from its peculiar turn of melody, than the position which it occupies.

Seventhly. That periods and sections are either tonic or dominant, though the latter sometimes conclude on the subdominant harmony.

Q. Does not the section sometimes admit of being resolved into less complete members?

A. Sections frequently include inferior points of repose, by which they are divided into imperfect members or *phrases*.

Q. What is to be observed with regard to the phrase?

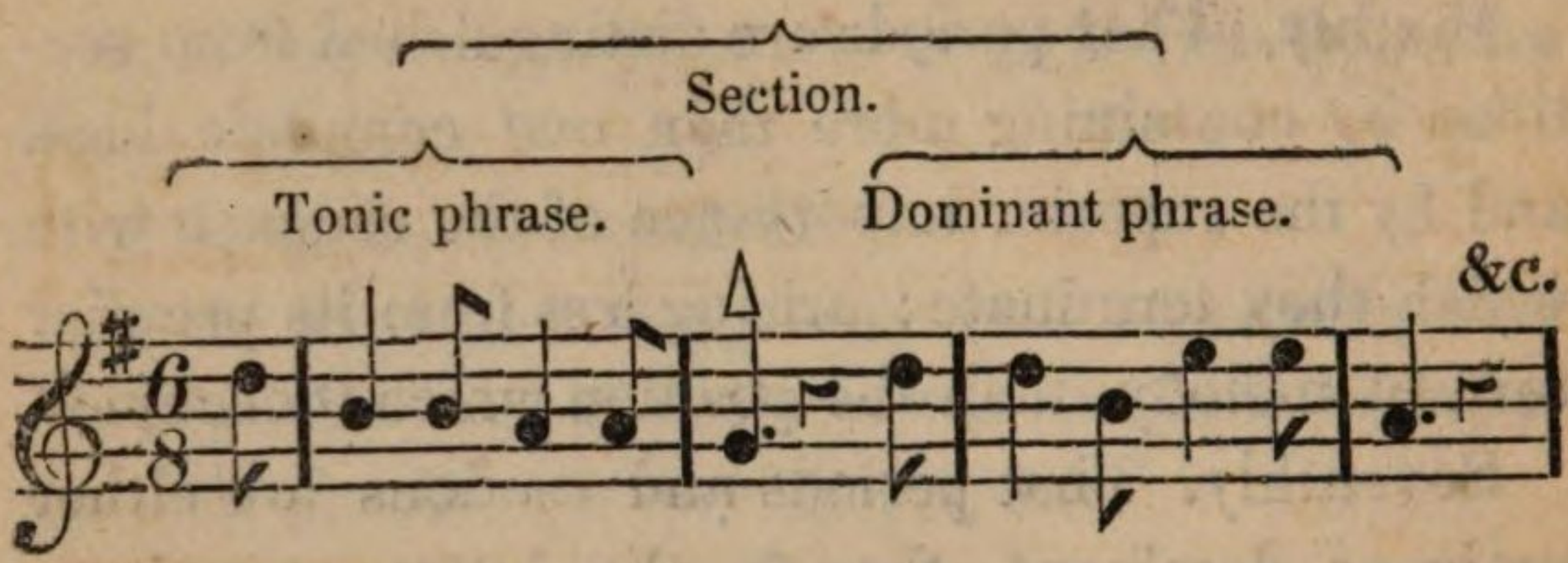
A. The regular phrase is equal to one-half the section; it therefore contains two bars in all simple times.

Secondly. The close or cæsure of the phrase may fall upon any of the principal harmonies of the key, direct or inverted.

In the subsequent examples we shall, when necessary, designate the phrase by Δ, the section by $\square$, and the period by o.

Q. Will you exemplify a section divided into phrases?

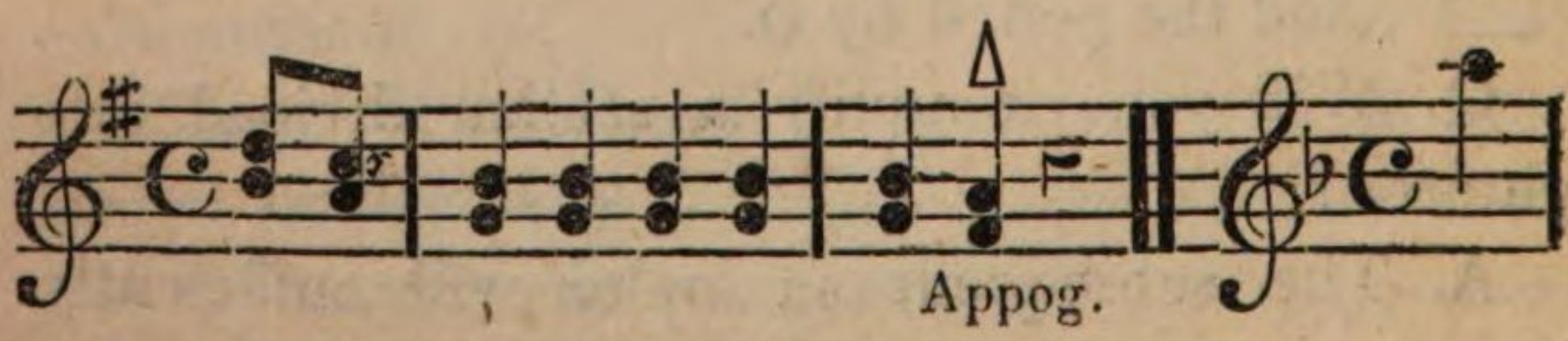
A. The subsequent examples will sufficiently illustrate this subject.

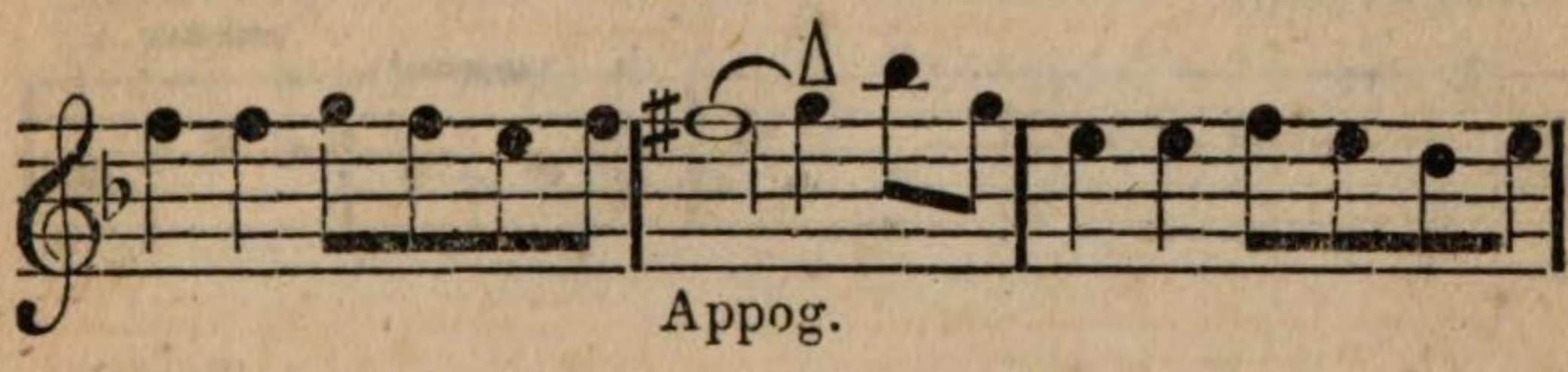


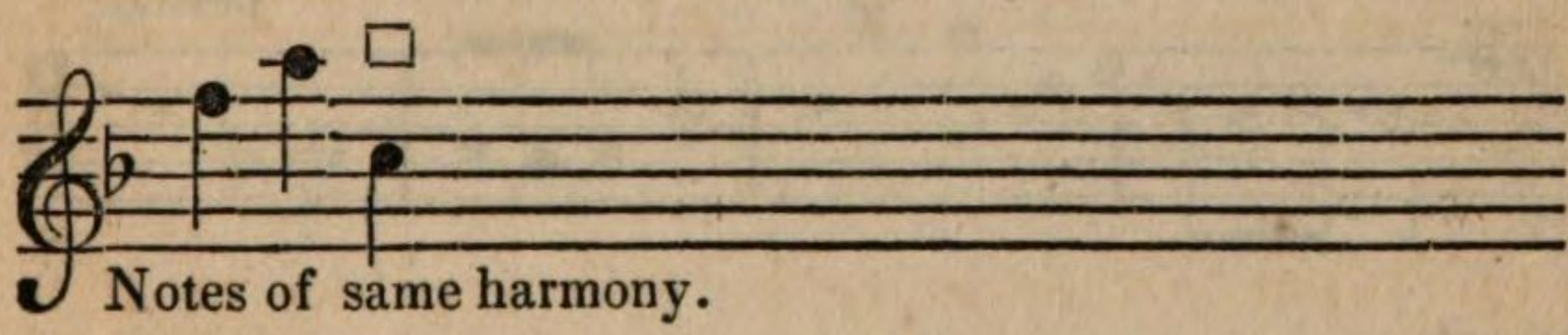
Q. What further is to be remarked as to the termination of melodial members?

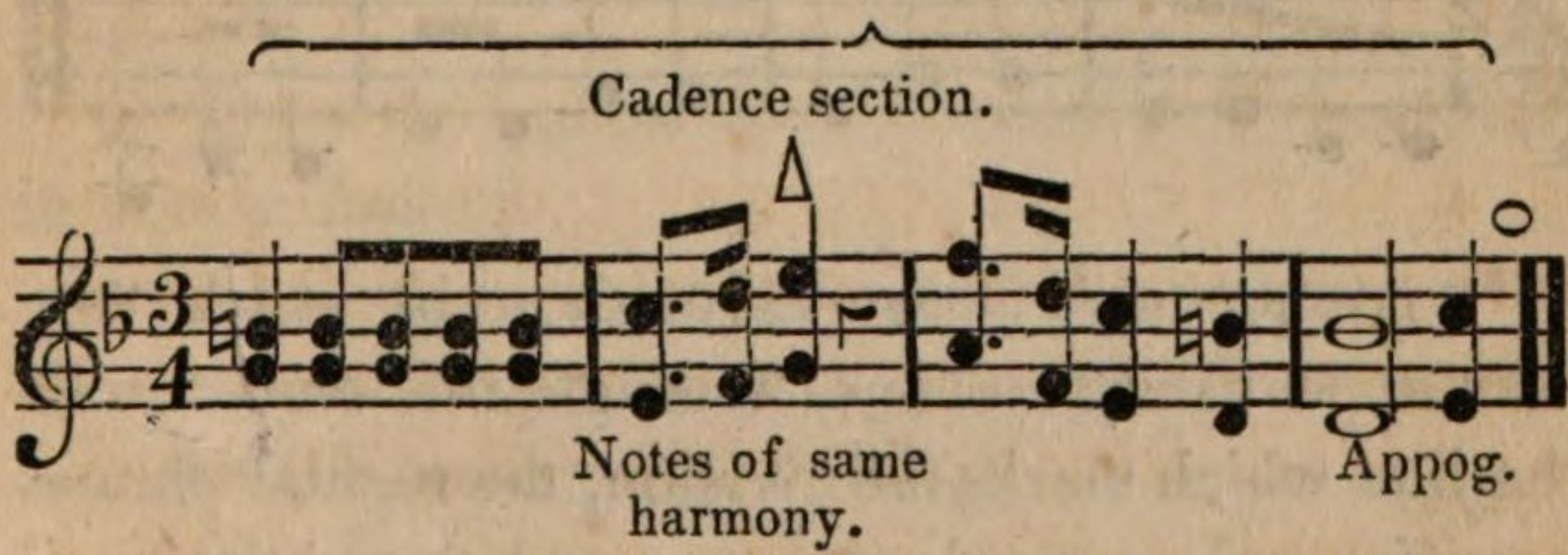
A. The final, or as it is termed, *cæsural note* of a phrase, section, or even of a period, does not always fall at the very commencement of the bar. Its natural place may for a moment be occupied by an appoggiatura, or it may be preceded by some note or notes belonging to the *same harmony*, either simply or embellished by passing notes: in all these cases, however, the ear must readily perceive that the virtual termination of the sentence takes place on the principal accent as usual; this is often effected by means of the accompanying parts.

Q. Will you give some examples?





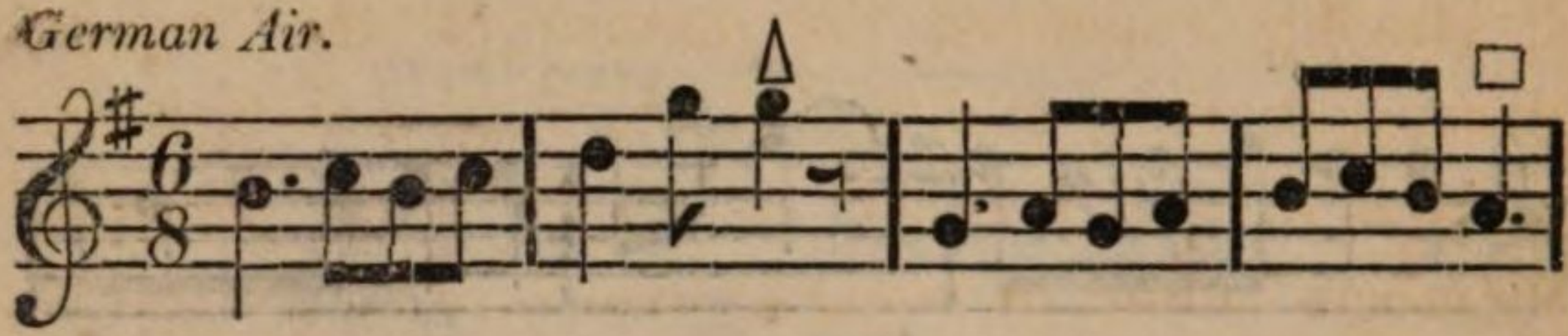




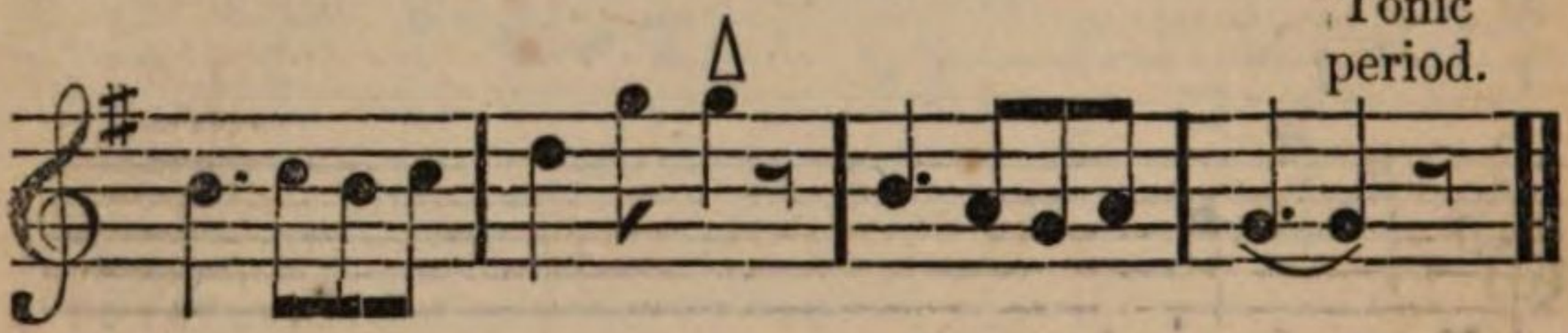
Q. Are there any exceptions to these rules?

A. The chief exception occurs when the two principal parts of the bar are constantly subdivided into smaller portions or *times*. In this case there is a secondary accent in each bar, upon which the melodial members may terminate; though, as this accent is inferior in importance to the former, the period should generally conclude on the primary accent.

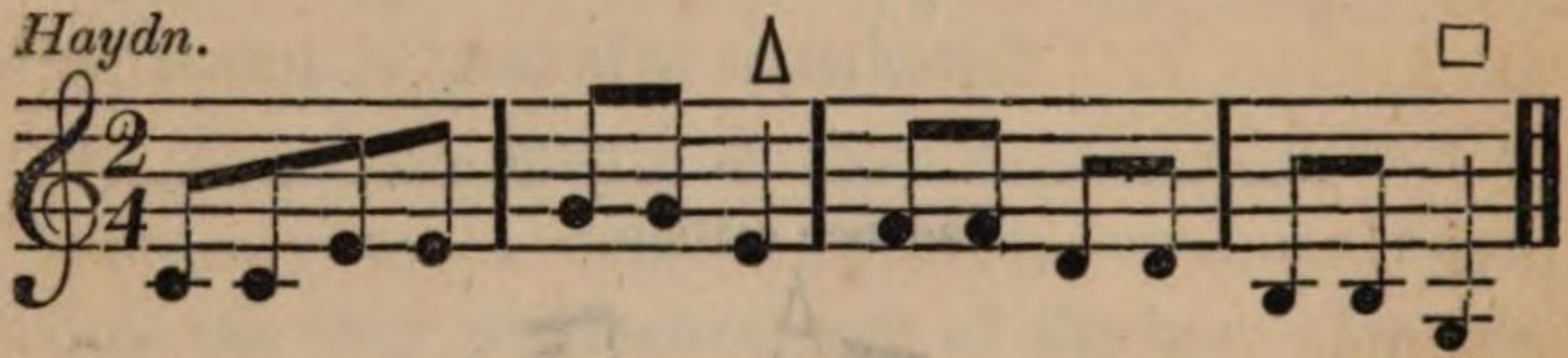
German Air.



Tonic period.

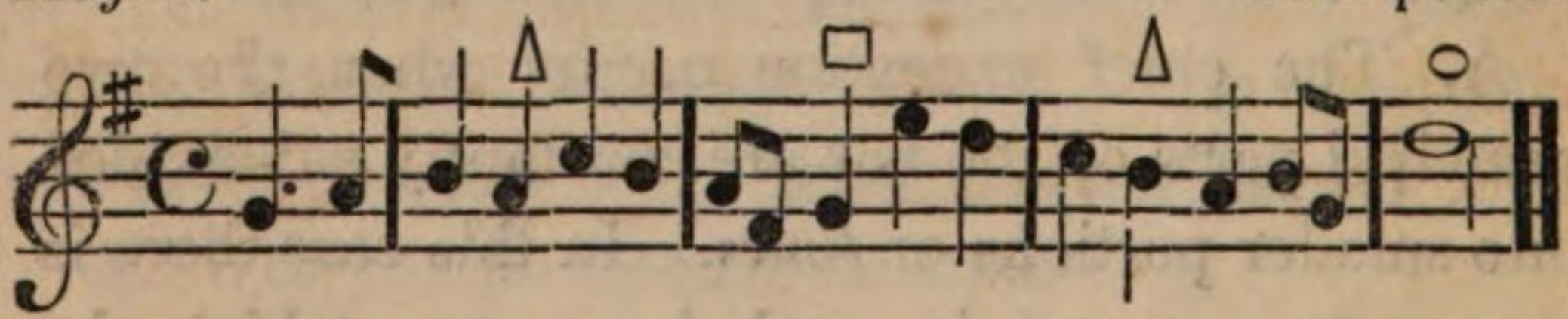


Haydn.

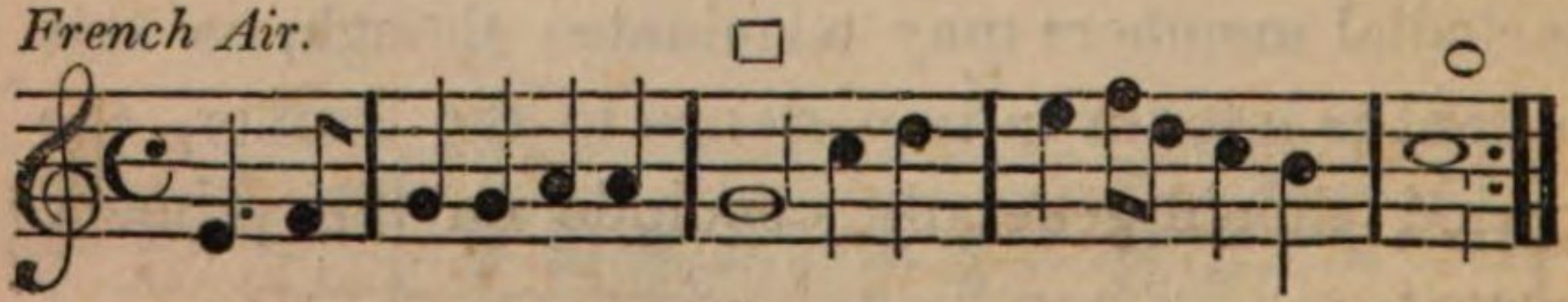


In compounded measures, or those in which two bars appear only as one, through the omission of the line which marks the division, the regular phrase occupies only a single measure, and the section two.

Haydn. Dom. period.



French Air.



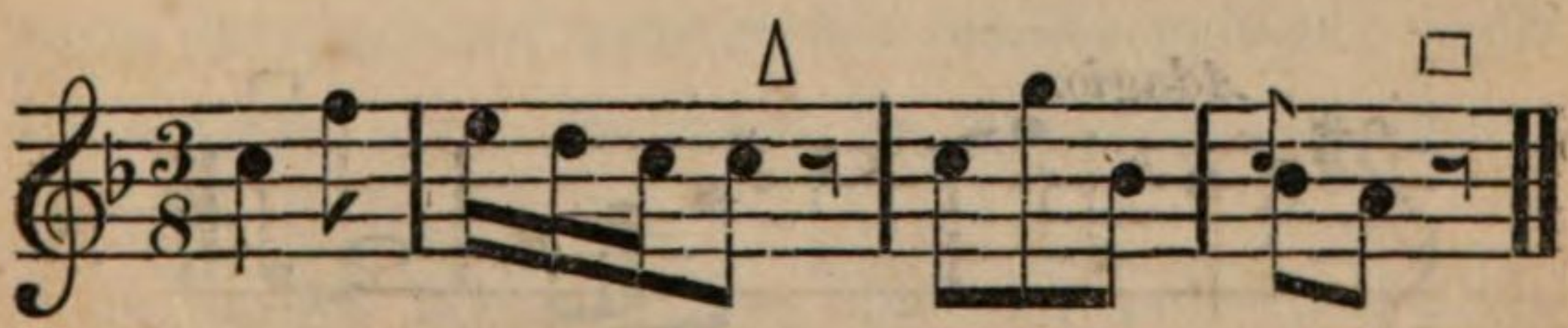
Having explained the nature of the regular phrase, section, and period, we shall now give examples of the manner in which these melodial members admit of being extended.

CHAPTER XIII.

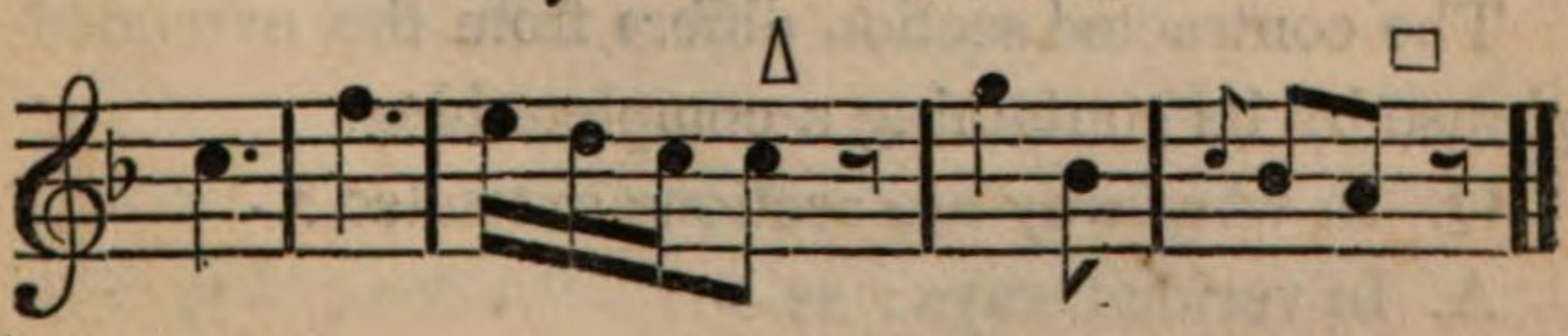
EXTENDED PHRASES, SECTIONS, AND PERIODS.

Q. Does the phrase always consist of two bars in simple times?

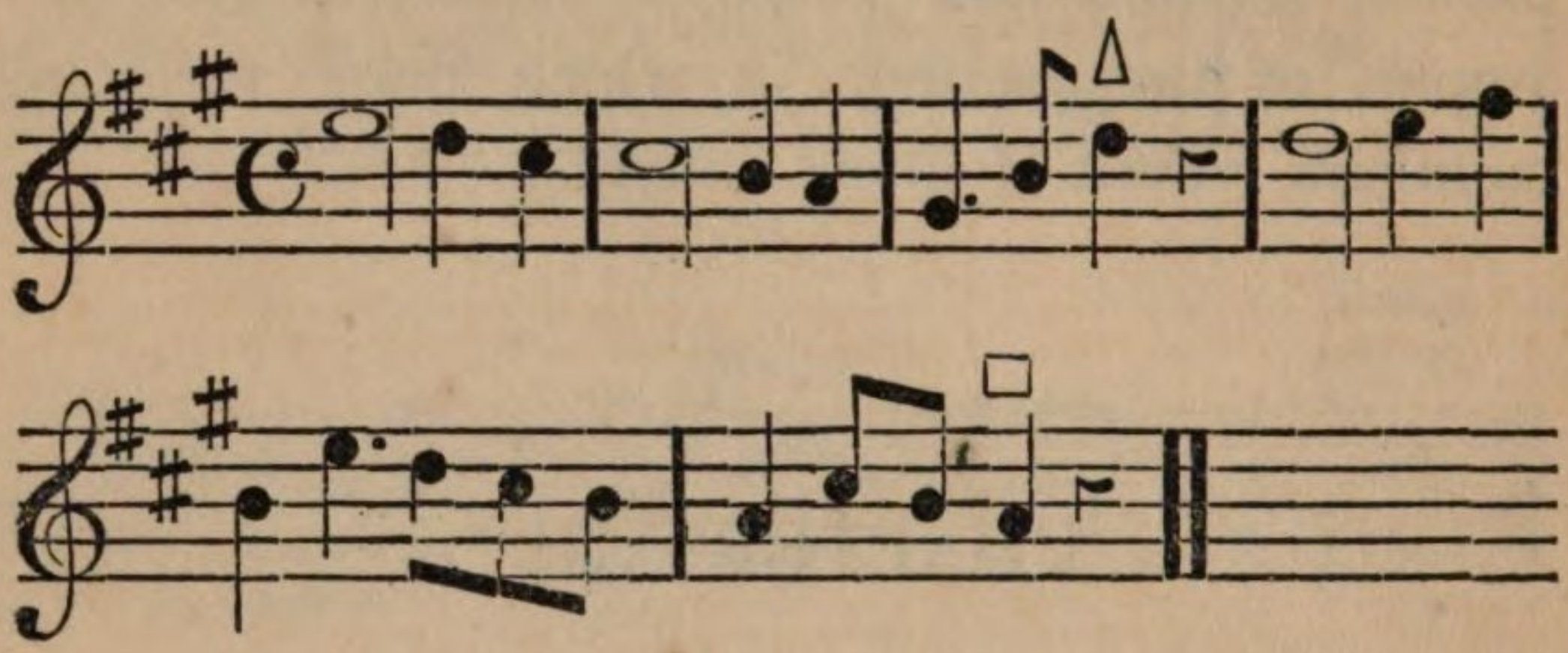
A. The phrase is often *extended* to three bars. This happens when the two principal divisions of any one bar are doubled in length so as to occupy two entire bars: as



may be converted into



or the phrase may originally be of three bars: as



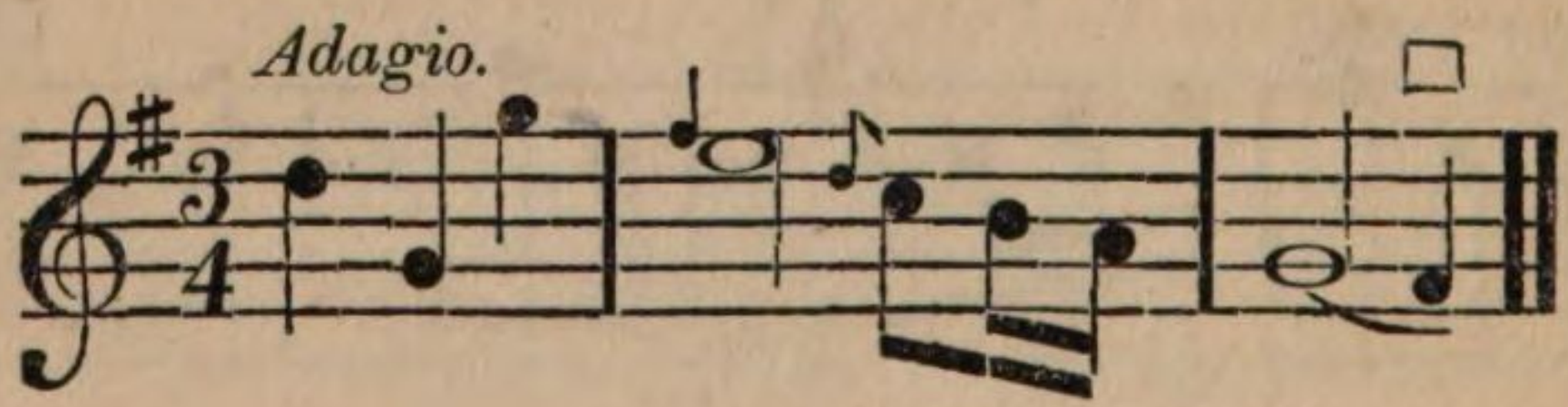
Phrases of the latter description generally require a corresponding member to make up the section; those of the former do not.

Q. Does the section admit of being contracted or extended?

A. Yes; of both.

Q. What is a contracted section?

A. A section consisting only of three bars: as

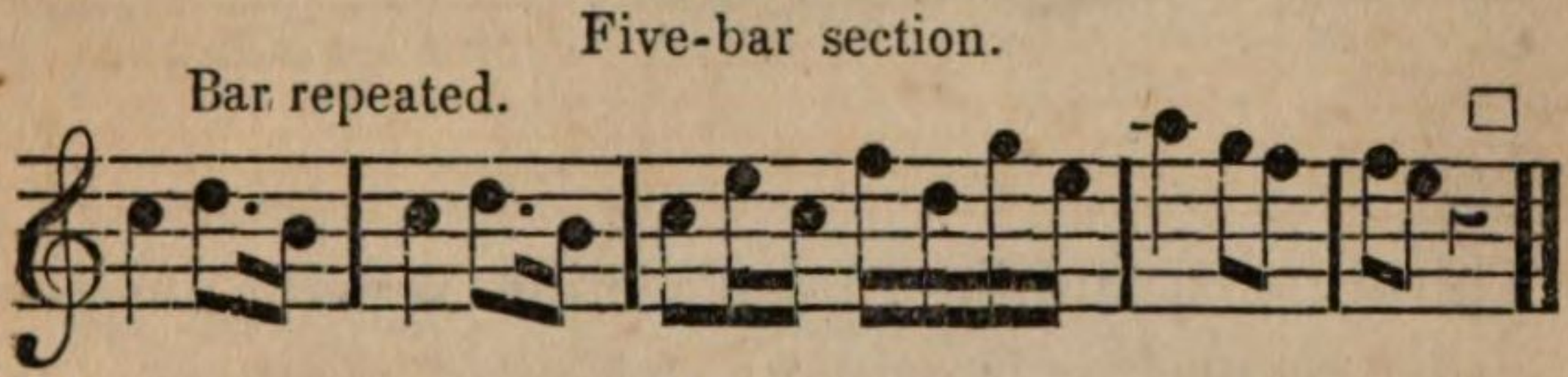


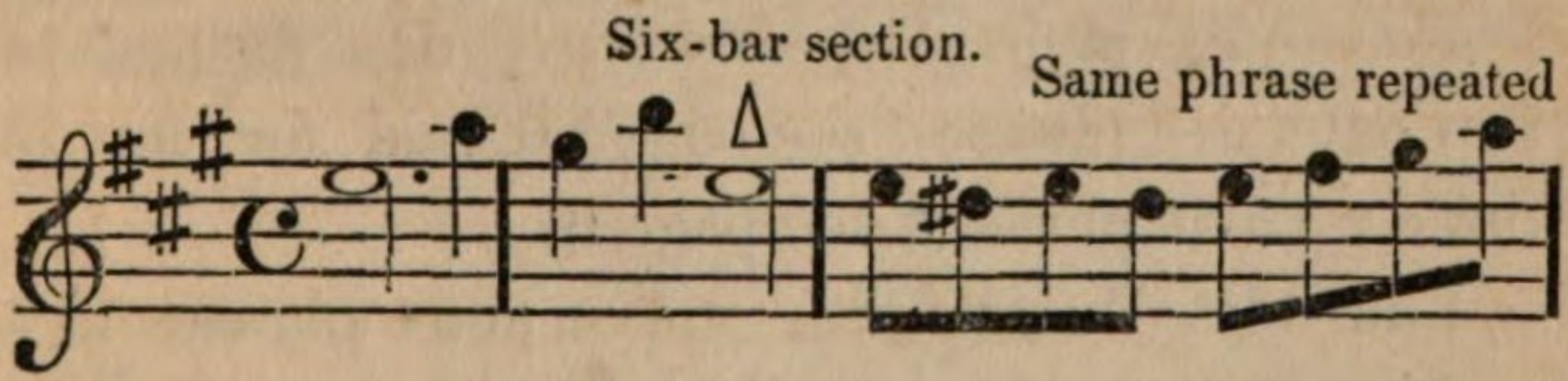
The contracted section differs from the extended phrase by its containing a complete idea.

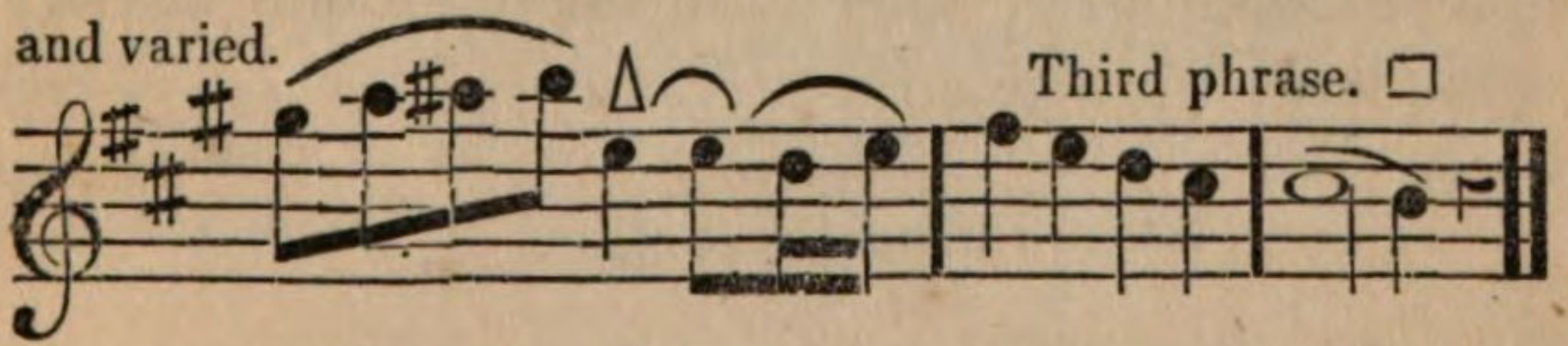
Q. In what way are sections extended?

A. In various ways: as—

First. By the repetition of a bar or of a phrase: as—



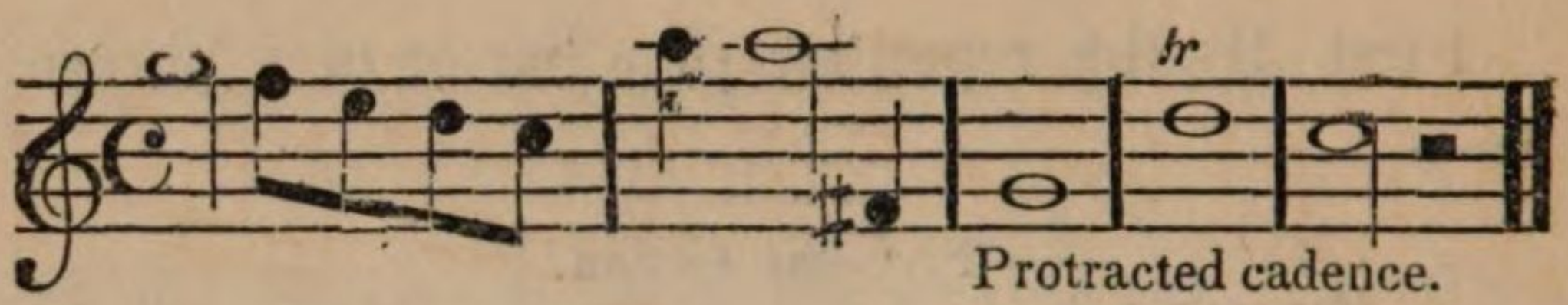




From this latter example it appears that the repetition of a phrase, as it does not contain a complete idea, cannot constitute a perfect section; such a member may therefore be called an imperfect section.

Secondly. By extending the two principal divisions of one or more bars into whole bars. See an example, page 59.

This often occurs in a cadence section at the conclusion of a capital period. Such a cadence is said to be *protracted.*



Protracted cadence.

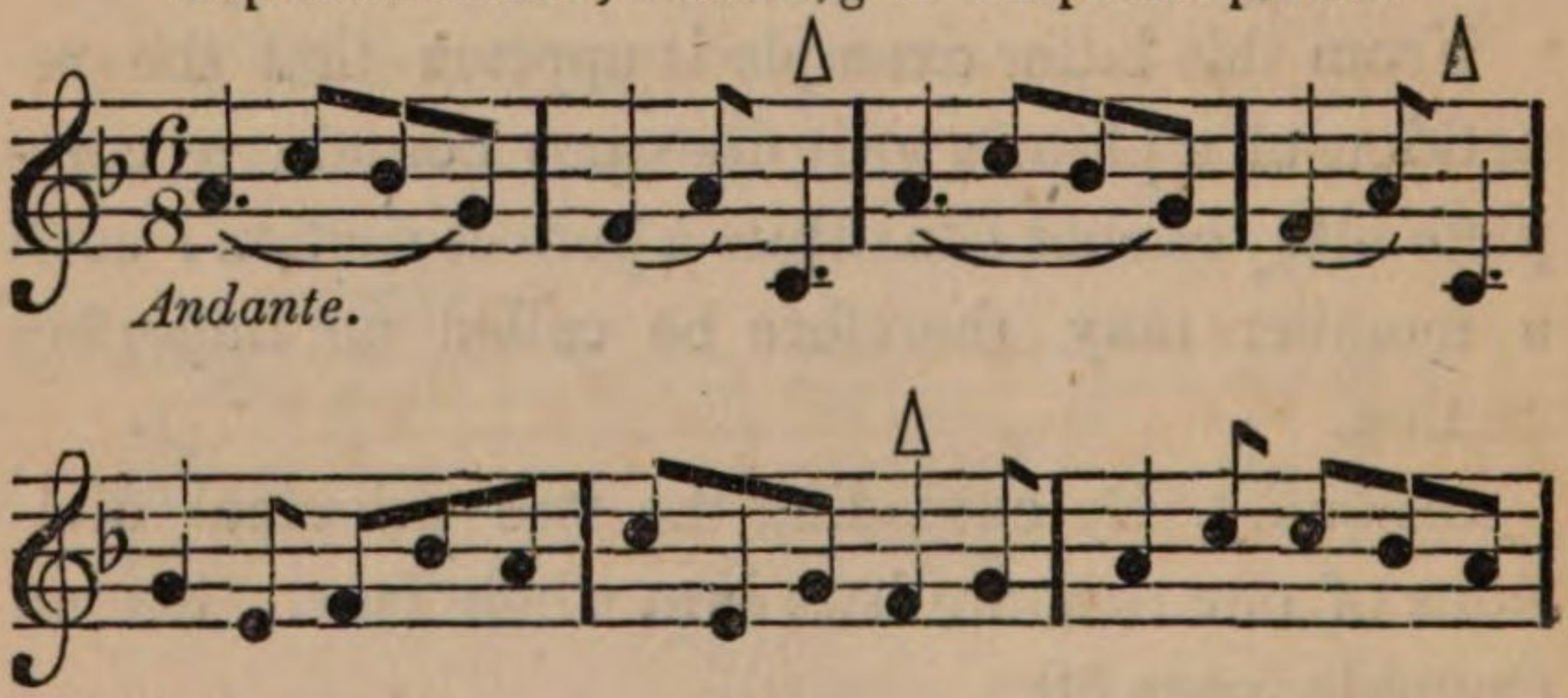
Thirdly. By uniting in one section several phrases either regular or irregular in point of rhythm.

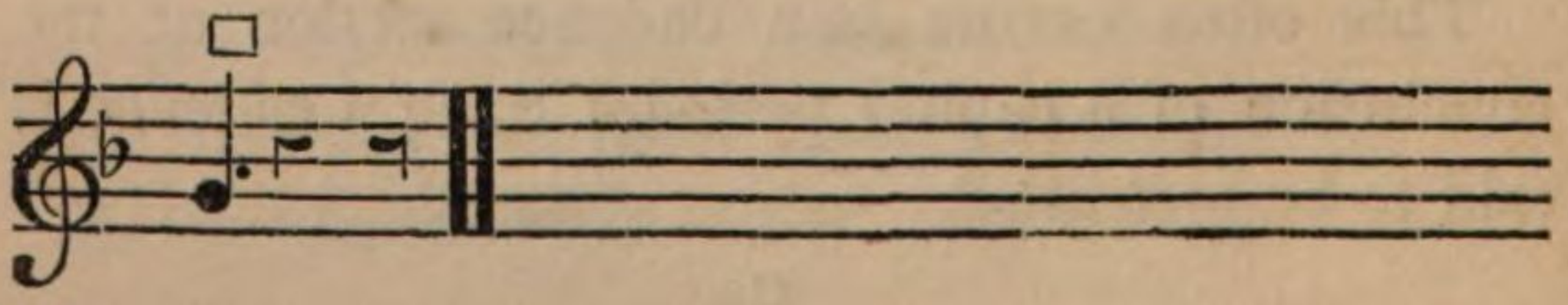
For an example of a six-bar section formed of two extended phrases, see page 60, and for one of three regular phrases, see page 61.

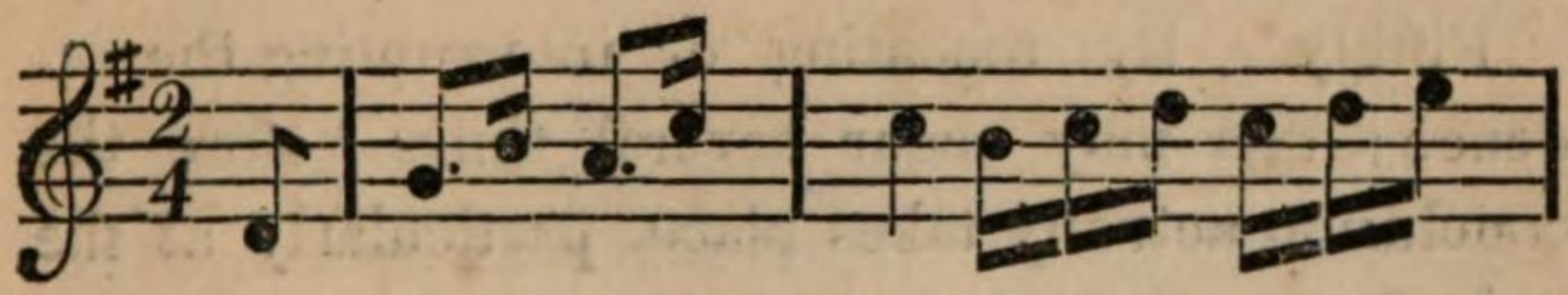
Fourthly. By prefixing one or more phrases to a regular section, or appending them to one already complete.

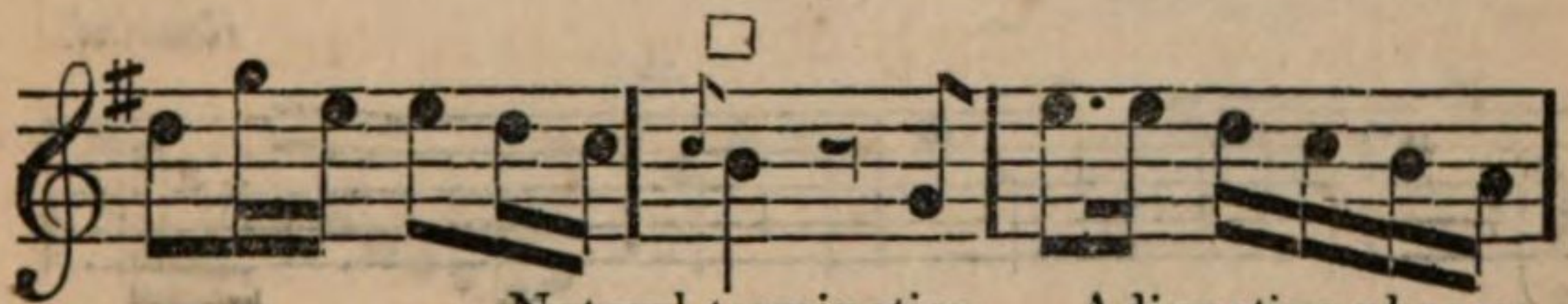
Eight-bar sections.

Imperfect section, consisting of a repeated phrase.

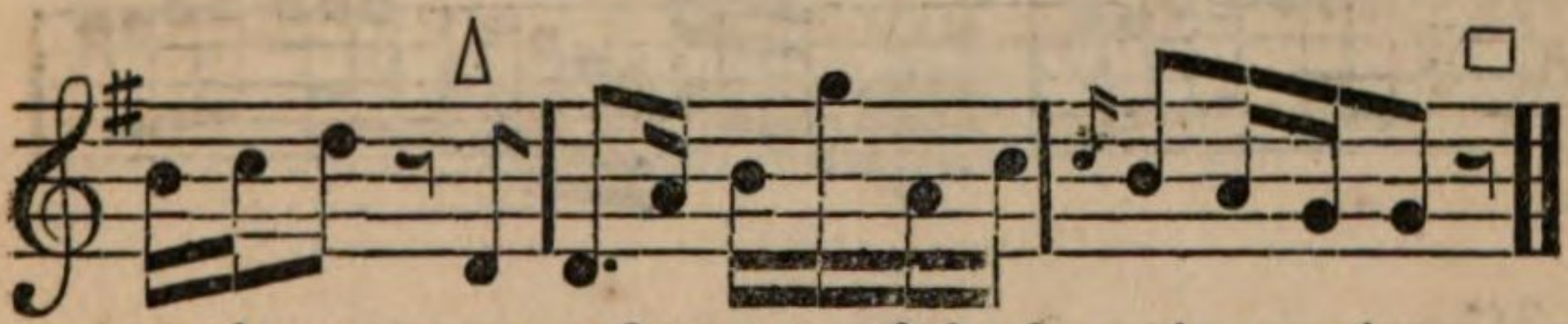






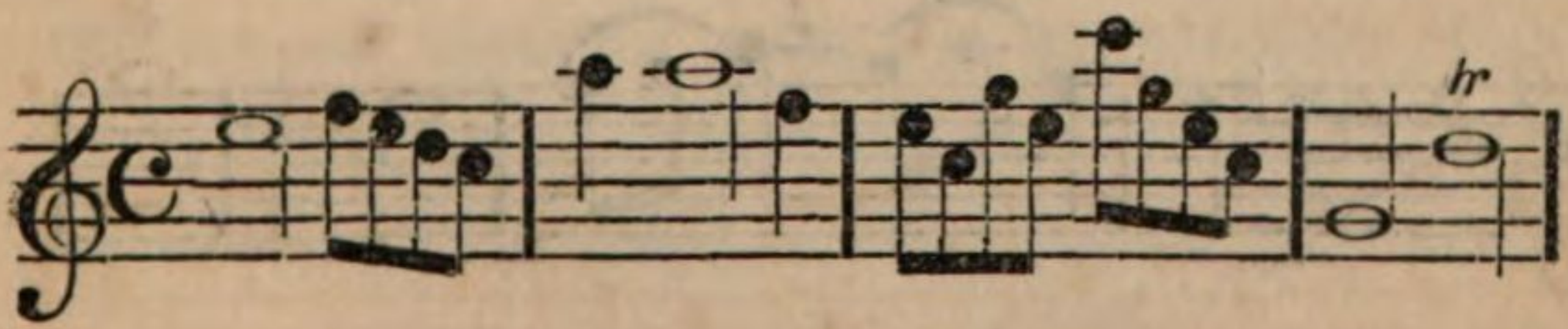


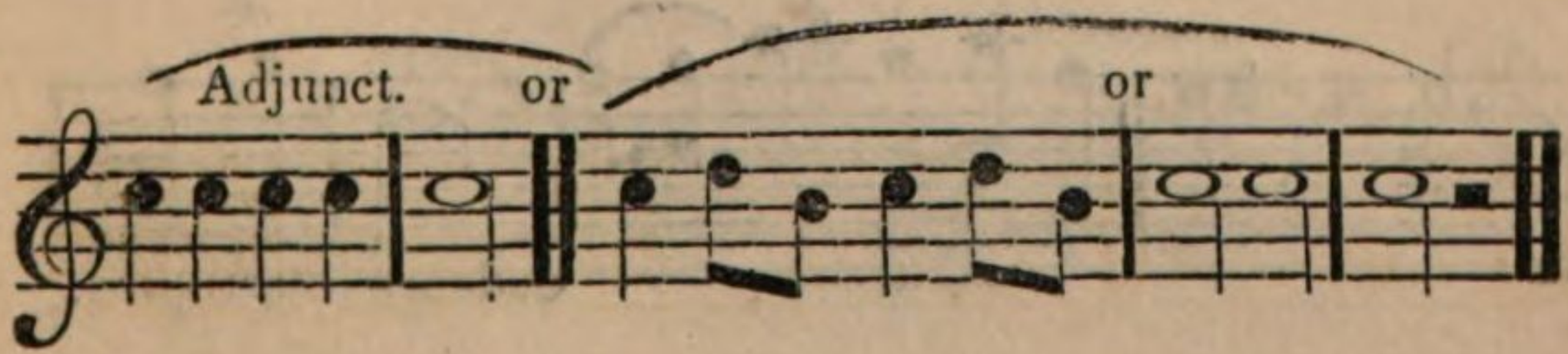
Natural termination. Adjunctive phrases,



explanatory or confirmatory of the foregoing section.

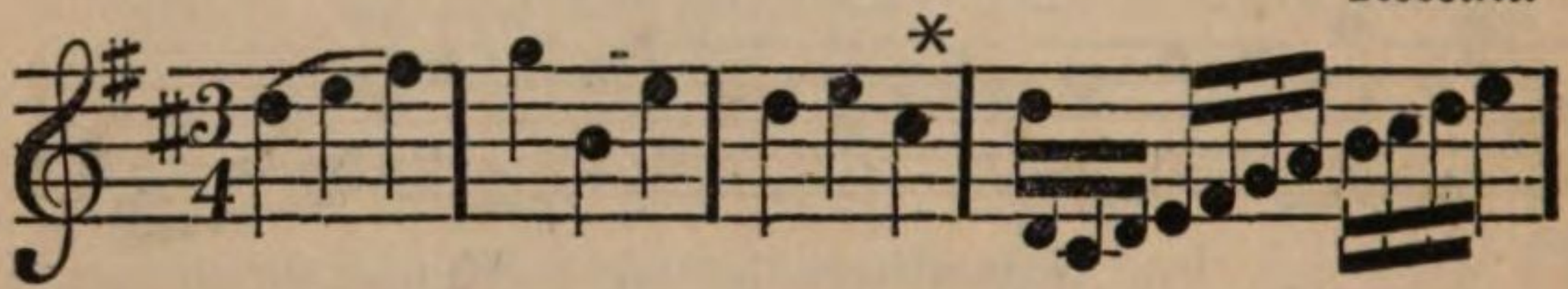
These adjuncts are often employed to give weight to final cadences. Ex.

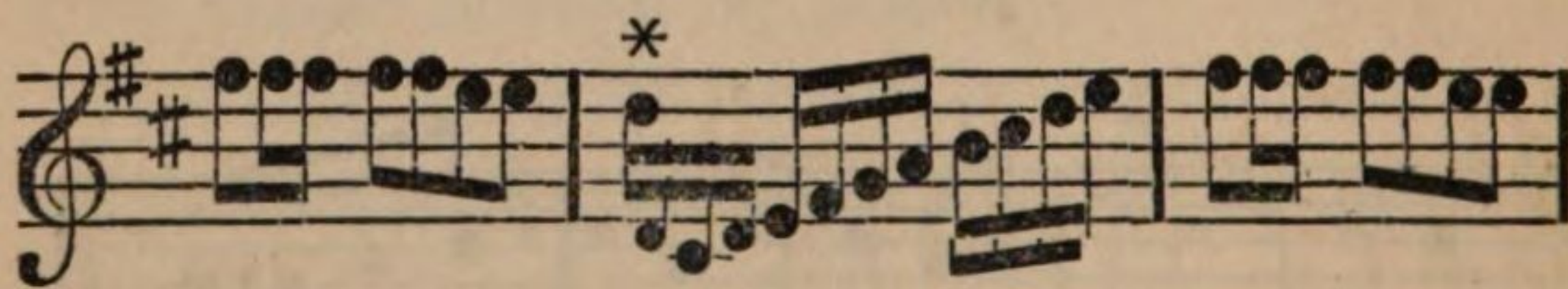


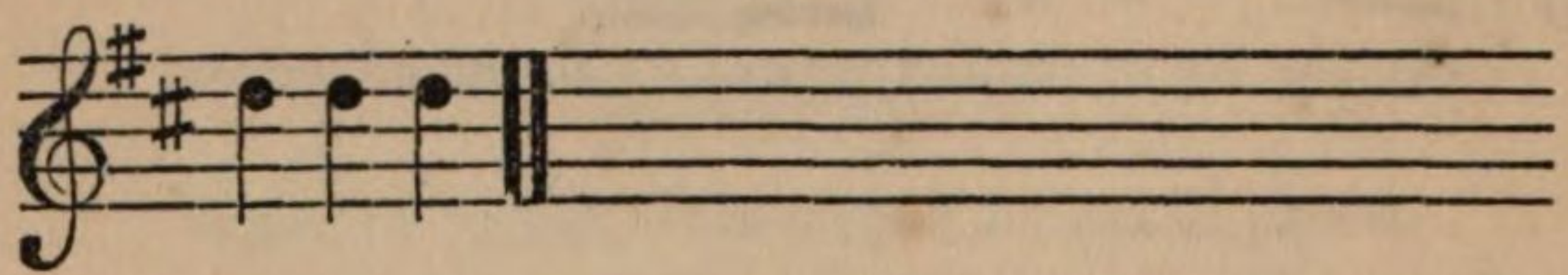


Fifthly. By repeating or interrupting the cadence; this may occur several times before the conclusion actually takes place, particularly at the end of a movement or strain.

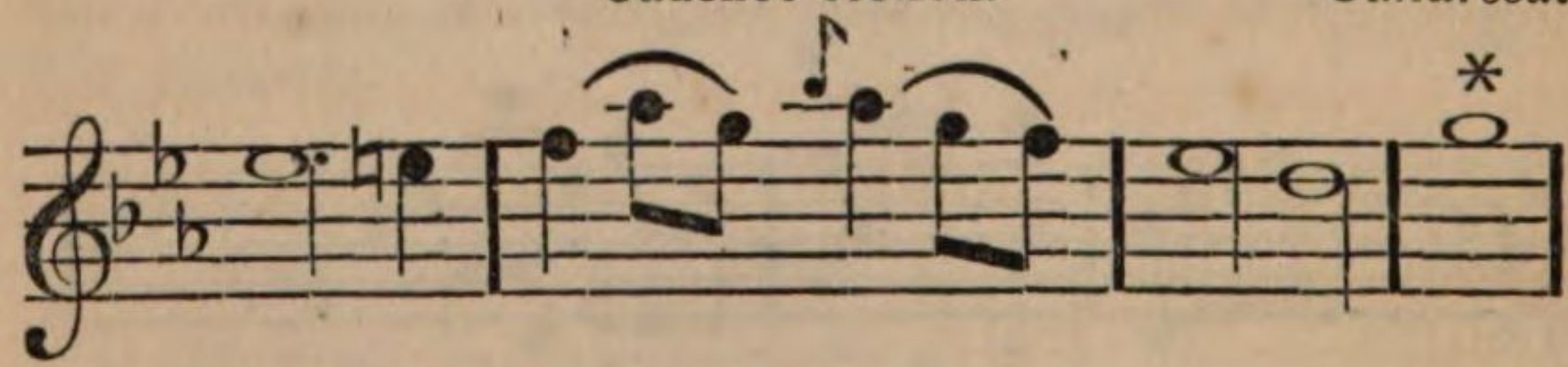
Rossini.

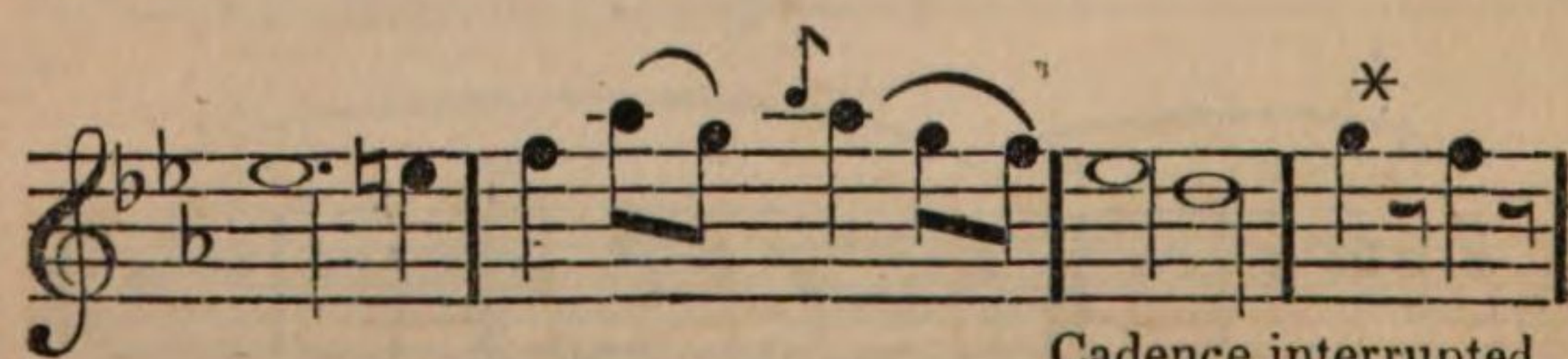




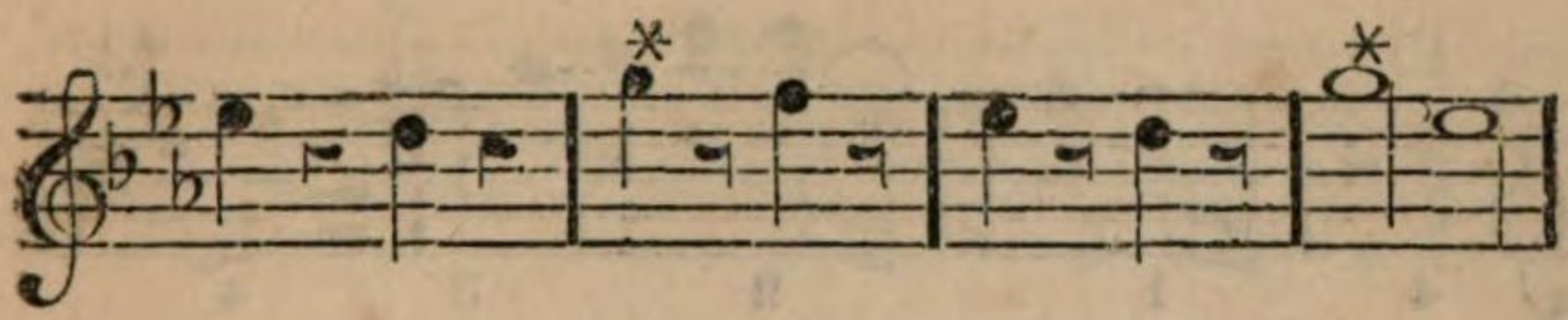


Cadence section. *Cimarosa.*

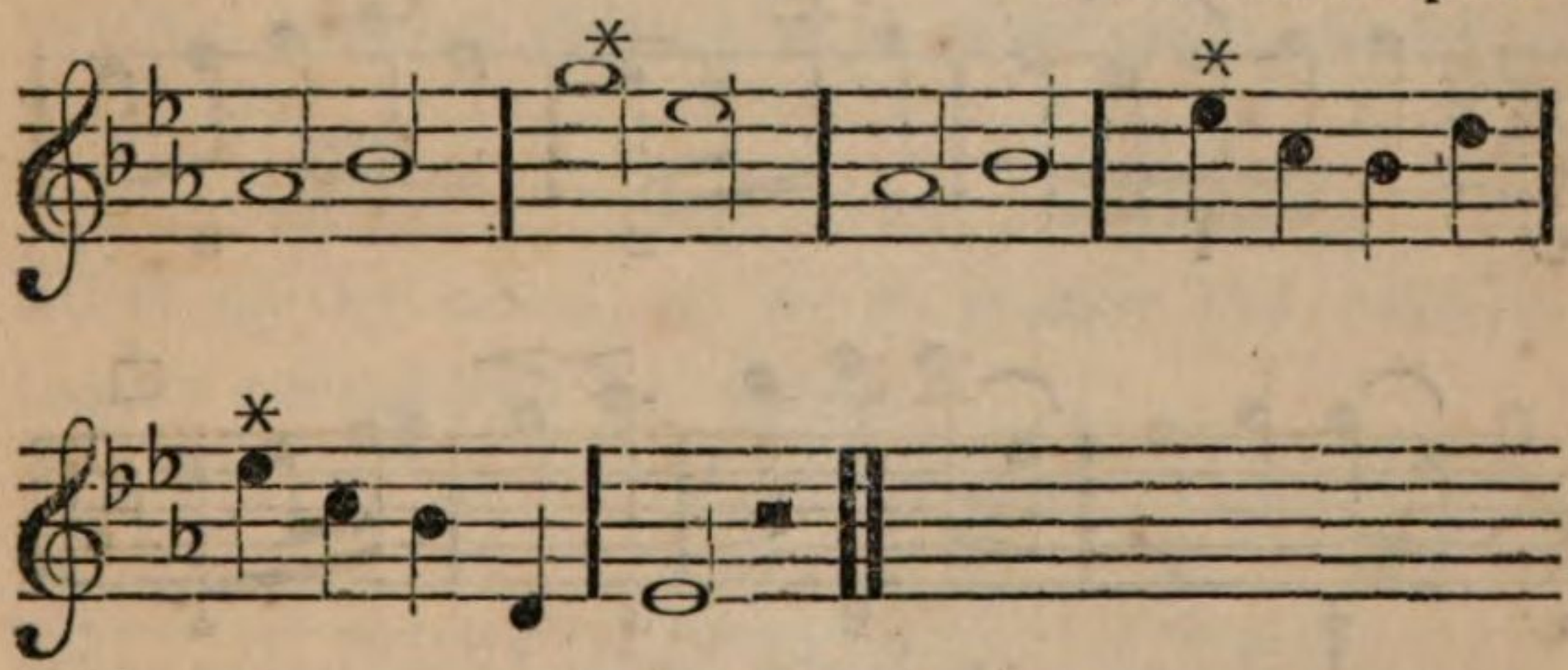




Cadence interrupted.

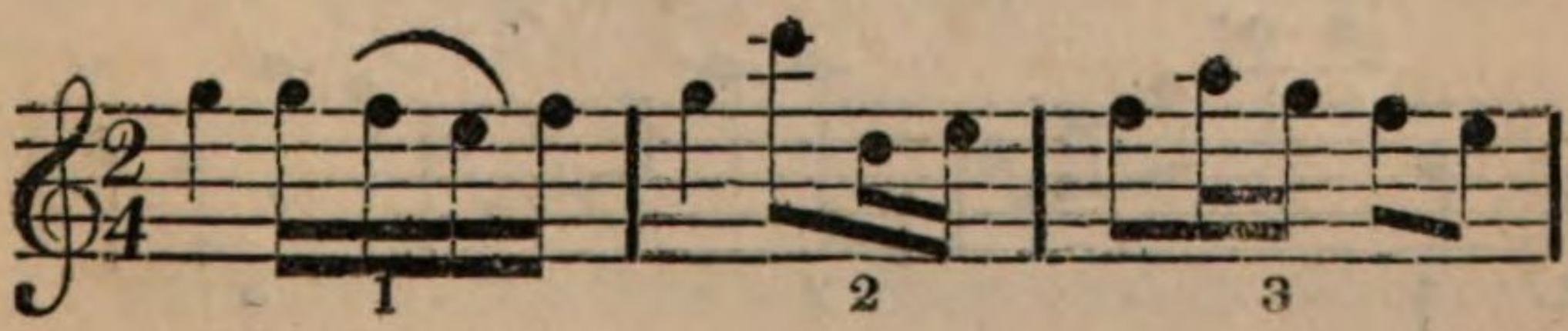


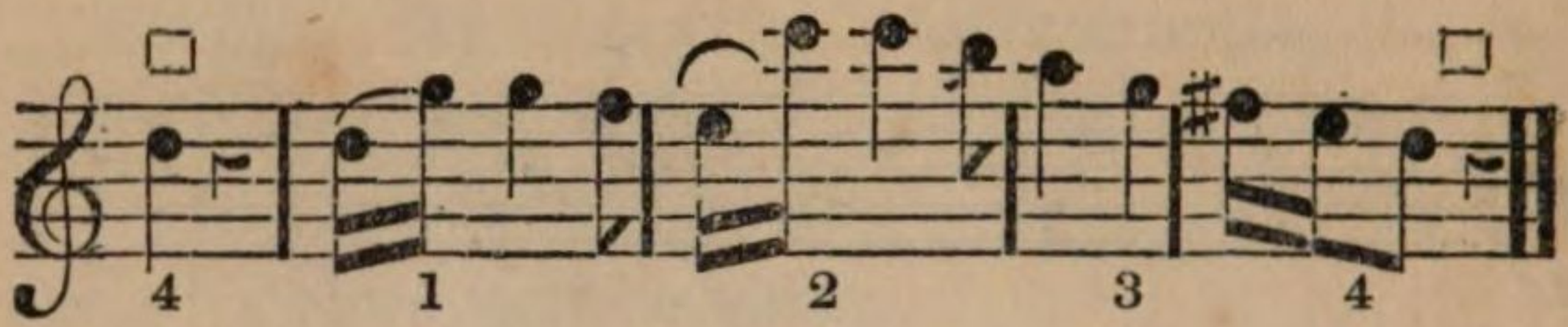
Cadence interrupted.



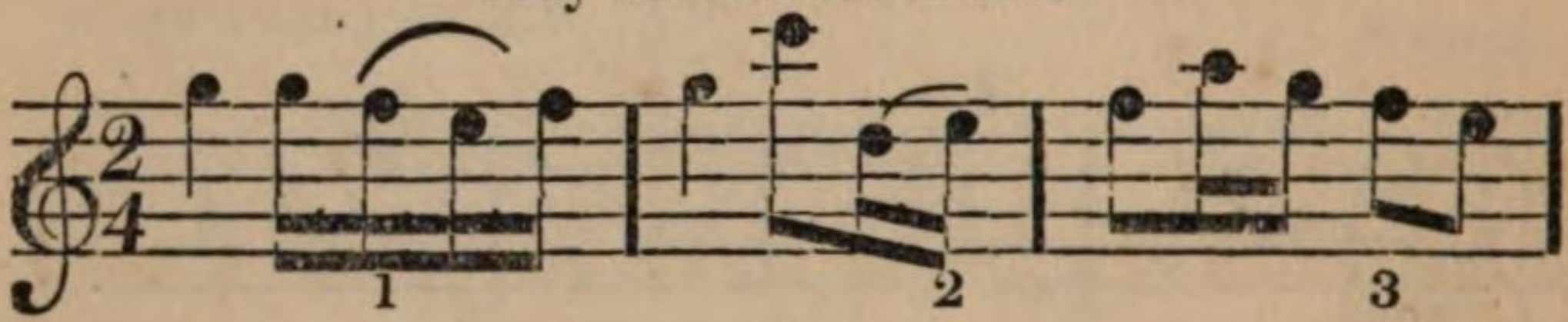
In the above example the * points out the several interruptions of the cadence.

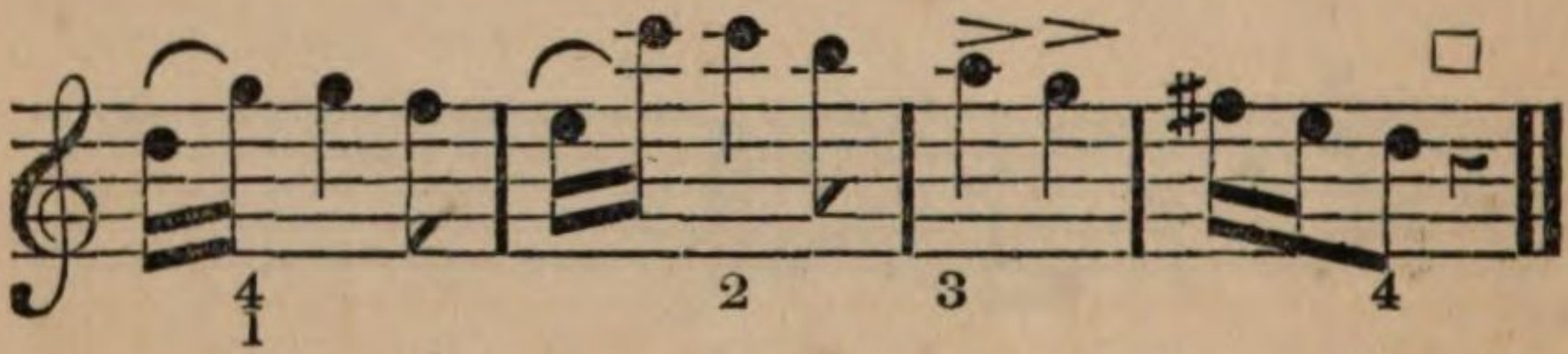
Sixthly. By combining two or more sections or periods, so that they contain only one cadence or point of repose. This is effected by commencing the second member upon the cæsure-note of the first: thus, the two following sections may be interwoven.





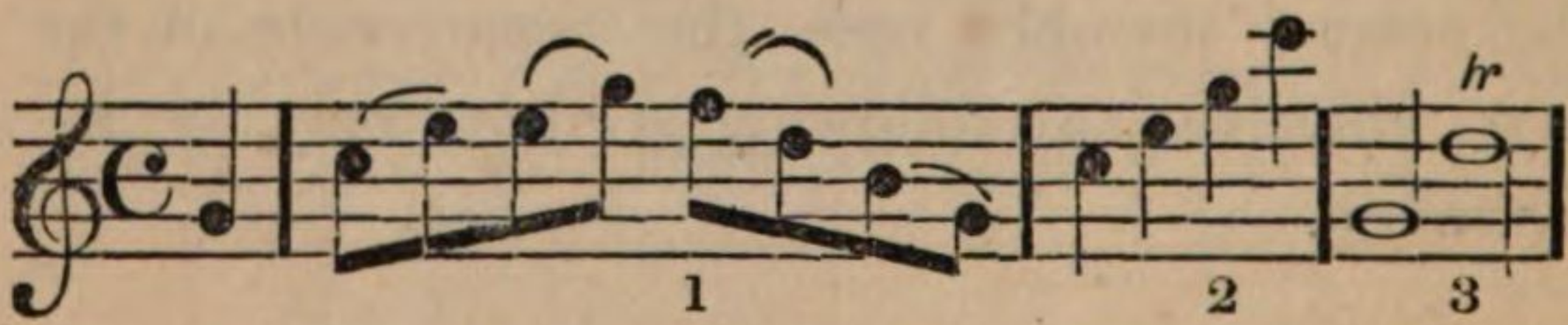
May be interwoven thus:

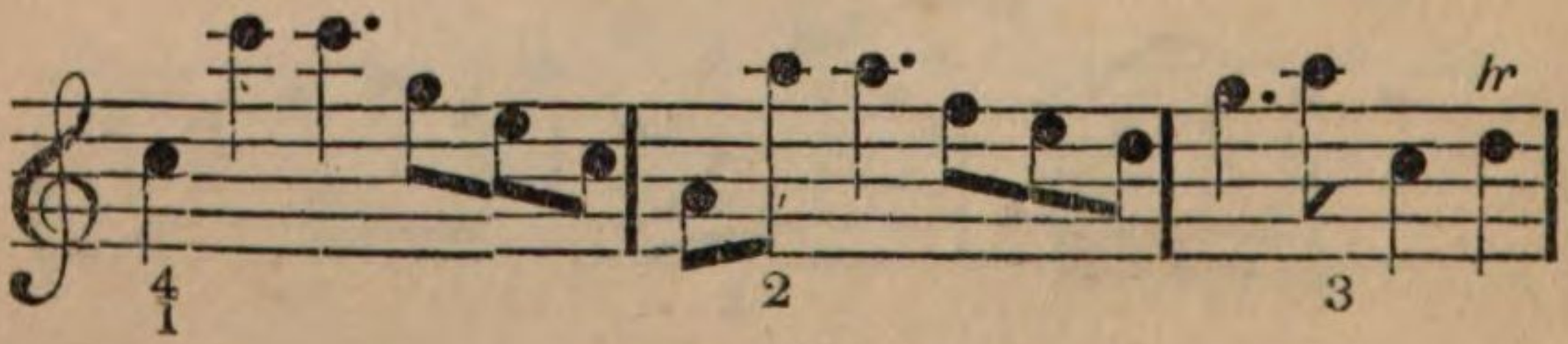


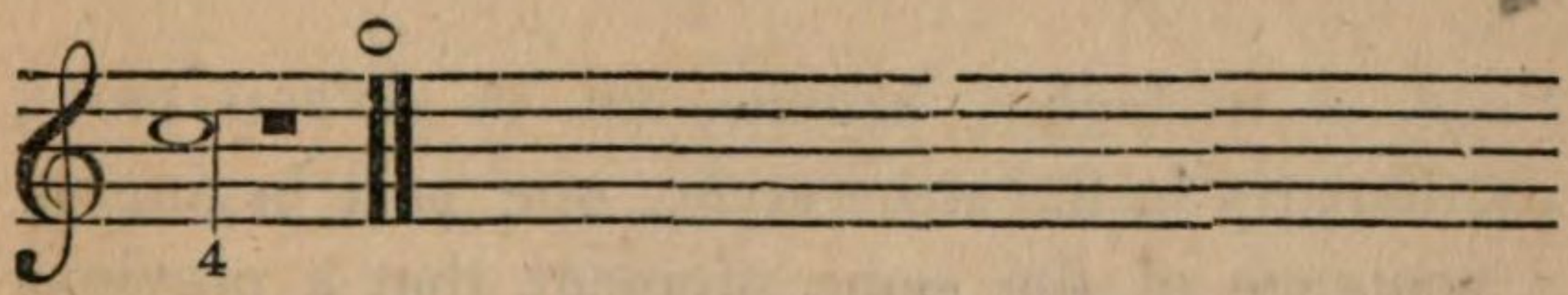


In such cases the bar that ends one section and begins another must, in a rhythmic point of view, be considered as two.

Cadence sections are often interwoven in the above manner: Ex.



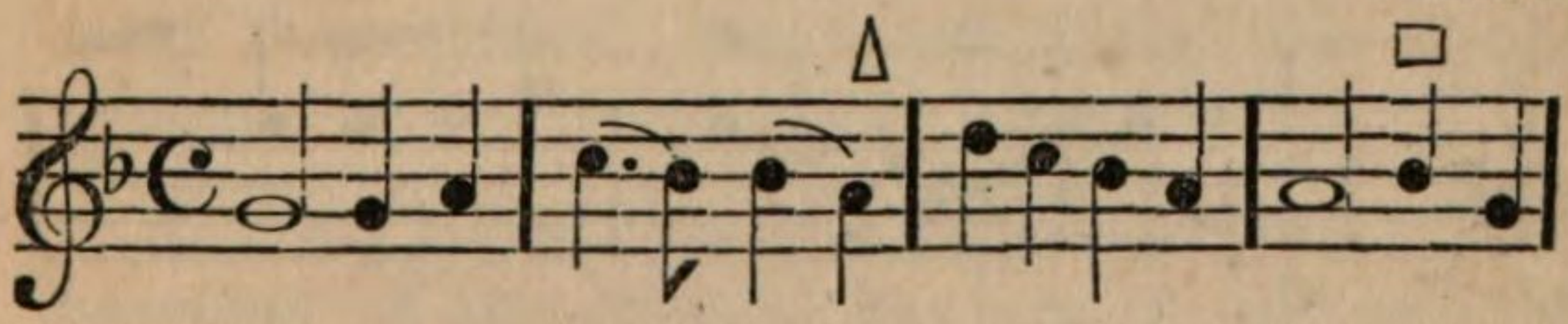




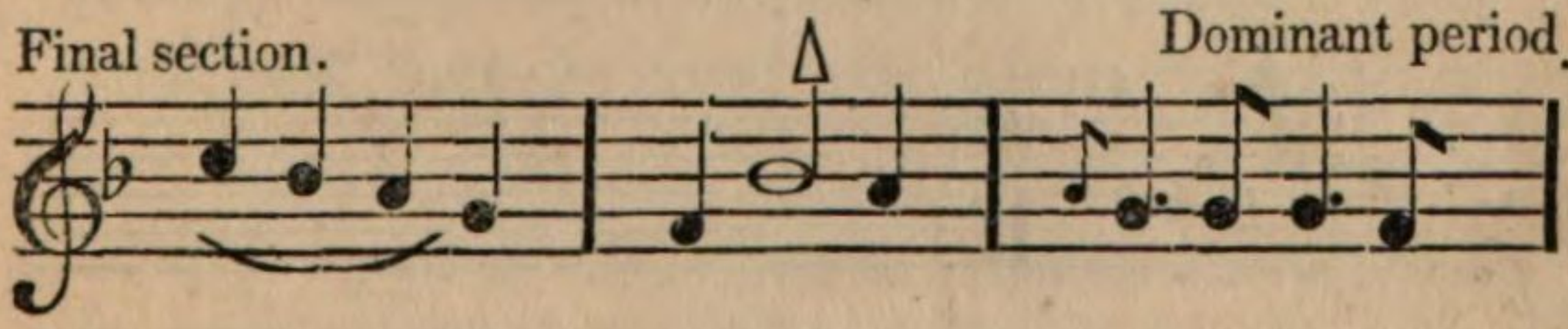
The examples of repeated and interrupted cadences, are also reducible to interwoven melodial members.

The interstice between two members is often filled up by notes, so as to render the cæsures hardly perceptible.

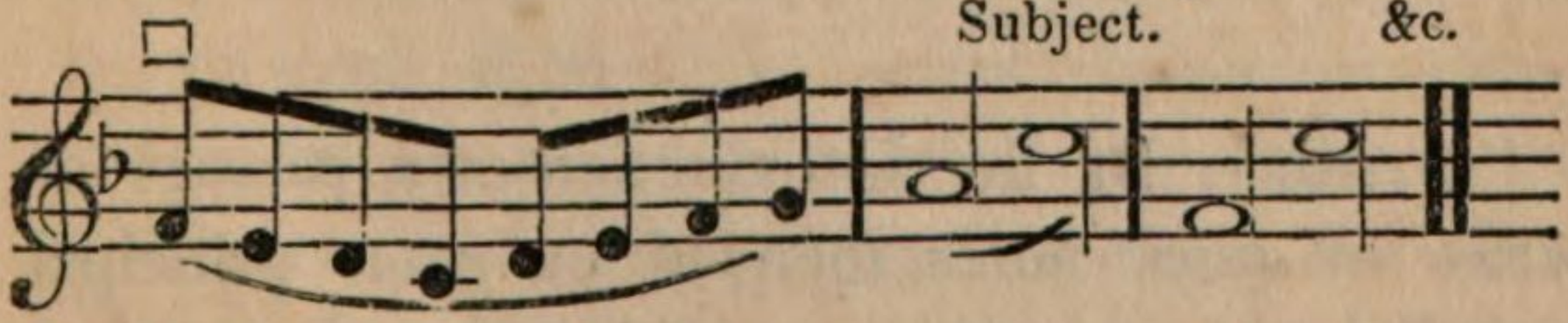
Mozart.



Final section. Dominant period.



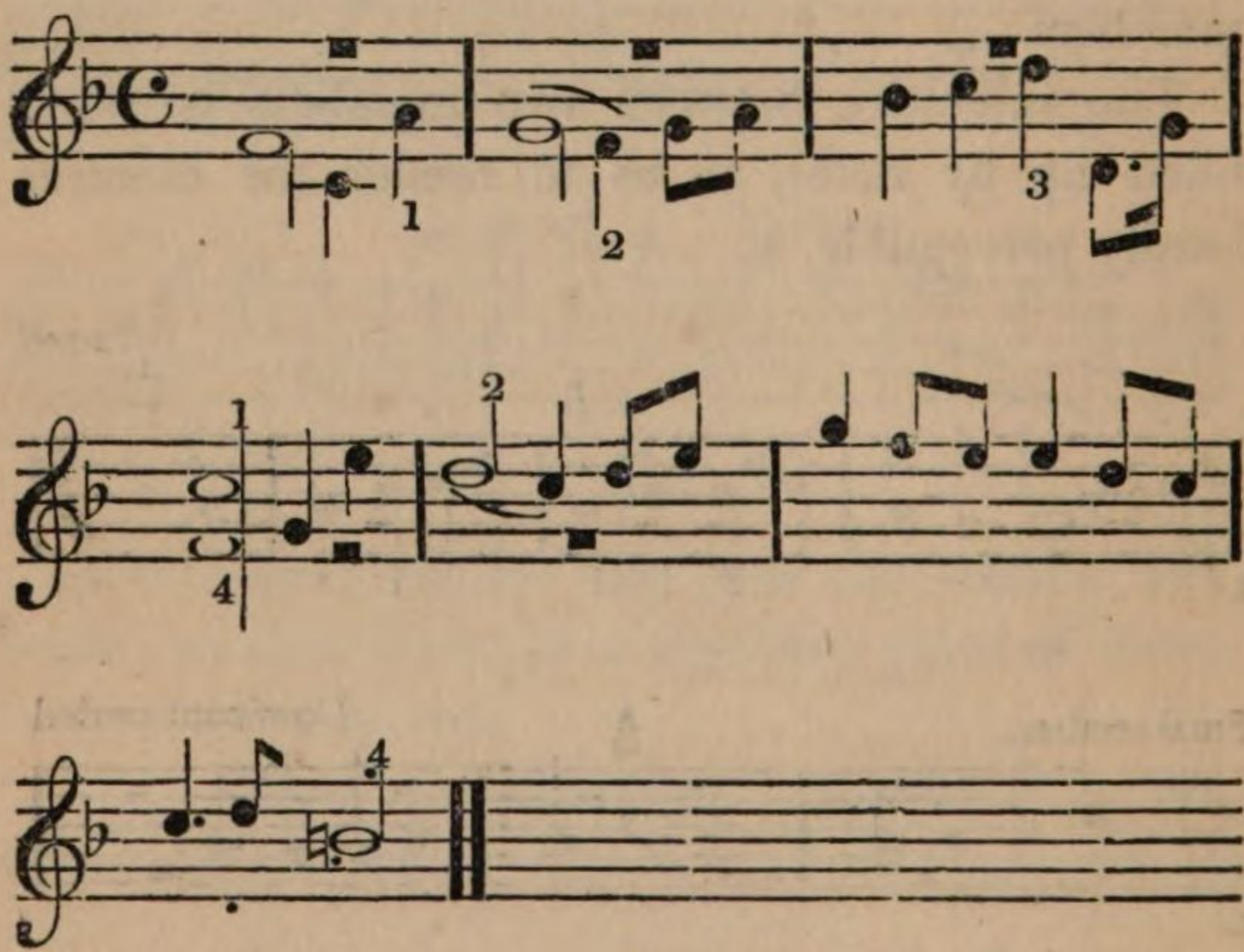
New period.
Subject. &c.



Notes filling up the interstice.

Interwoven sentences are often used in composi

tions, as in fugues, canons, &c. in several parts, particularly in the strict style; one part beginning a sentence at the same moment that a previous part concludes.



Seventhly. By the introduction of a passage or series of quick notes, founded on some principal melodial or harmonic progression, or a symmetrical sequence of chords, or by protracting the harmonies which constitute the cadence.

CHAPTER XIV.

Q. In what manner are periods combined to form entire pieces or movements?

A. The simplest forms of composition, as dance-tunes, psalm and hymn tunes, marches, airs, themes for variations, &c. generally consist of two or at most three periods, each containing two regular sections.

The *first period* generally concludes on the tonic harmony of the original key; or if, as very frequently happens, a modulation is effected into the dominant, then it concludes upon the tonic of the new key.

The *second period*, if it terminates the piece, ends of course with a perfect cadence in the original key; but, when it leads to a repetition, either partial or total, of the first period, it almost always concludes on the dominant of the original key.

The manner in which two sections can follow one another, in the same piece, may be concisely stated thus:

After a tonic section, may follow	1st. a *dominant section*, or 2ly. a *cadence section*.

After a *dominant section*, may follow
- 1st. a *cadence section*.
- 2ly. a *dominant section* in some relative key.
- 3ly. a *tonic section* when not at the commencement of the piece.
- 4ly. and sometimes another *dominant section* in the same key, when this can be done without offending the ear.

After a *cadence* section, may follow
- a tonic section, or
- a dominant section, or
- a cadence section in another key.

The alternations of periods is still more confined; as, in any *one key*, we can have only a tonic period followed by a dominant period, or a dominant period followed by a tonic period.

Within the limits of the present little work it would be impossible to introduce examples of the above alternations of sections and periods, or to explain in what manner they may be connected, so as to form *capital periods* and strains in movements of considerable extent; but it is hoped that the sketch of melody which we have given will enable the student to analyze and understand the works of the great masters in compositions, and that, by industry and perseverance in imitating their various forms and constructions, he will ultimately be led

to emulate, if not to rival, their acknowledged excellence.

The example No. 47, Appendix, will explain in what manner this analysis is to be conducted.

SUPPLEMENTARY CHAPTER

ON THE COMPOSITION AND HARMONIZING OF PSALM-TUNES, CHANTS, ETC.

One of the simplest applications of the principles of counterpoint and rhythm contained in the preceding chapters, the student will find to be the composition and harmonizing of psalm-tunes, chants, and other sacred melodies.

The general characteristic of these airs is that of devout solemnity; for which reason he must abstain from introducing passages of mere ornament, such as applying several notes to one syllable, the introduction of chromatic passages, as also all intervals of difficult intonation.

The verses of our psalm-tunes generally consist of four lines, each line containing either six or eight syllables. If each line contain only six syllables, the measure or *metre* of the verse is said to be *short;* if each line contain eight syllables, the metre is termed *long;* and, if the lines alternately contain six and eight syllables, the *metre* is *common.*

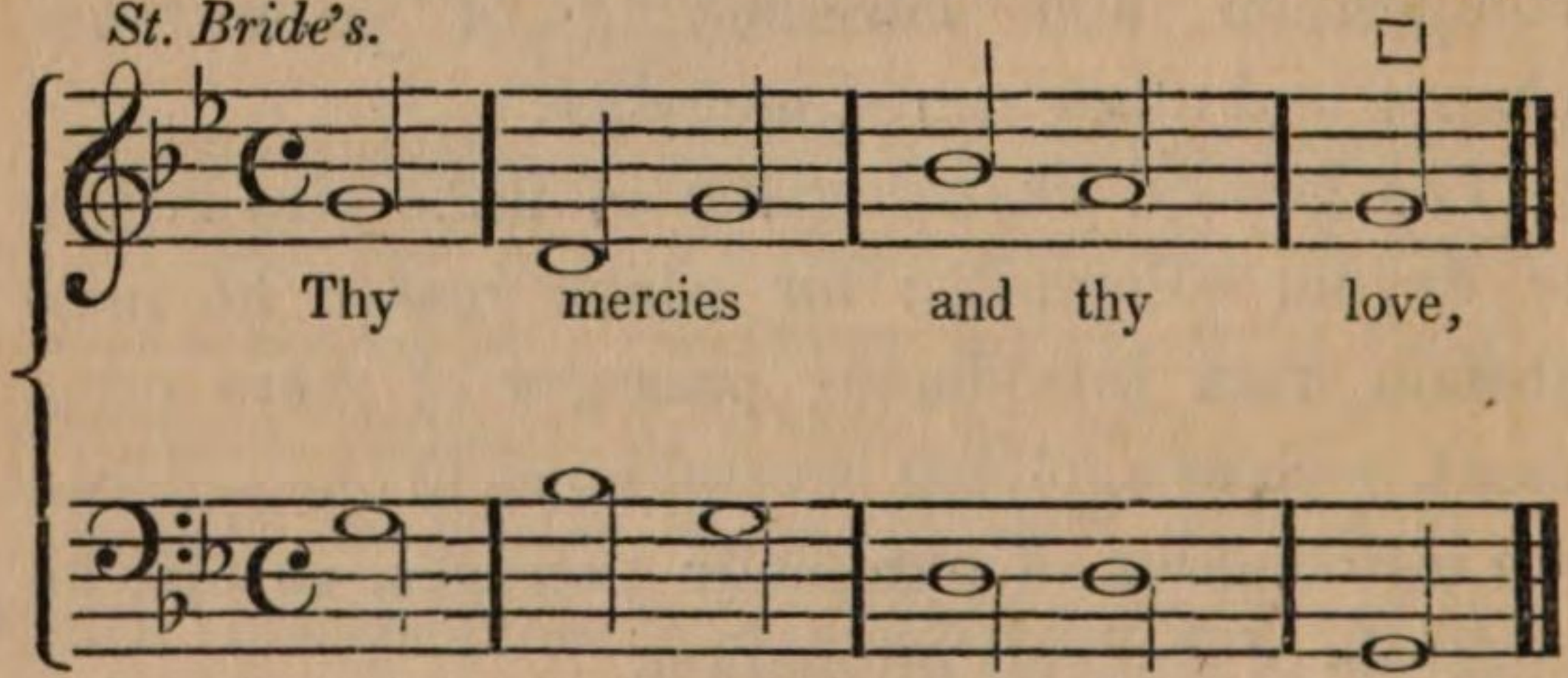
In composing a melody to verses of the above

description, the termination of each line, and still more of each couple of lines, must be marked in the melody by a dominant or tonic cadence, either in the original or in some relative key. The last cadence must of course be a perfect cadence in the original key.

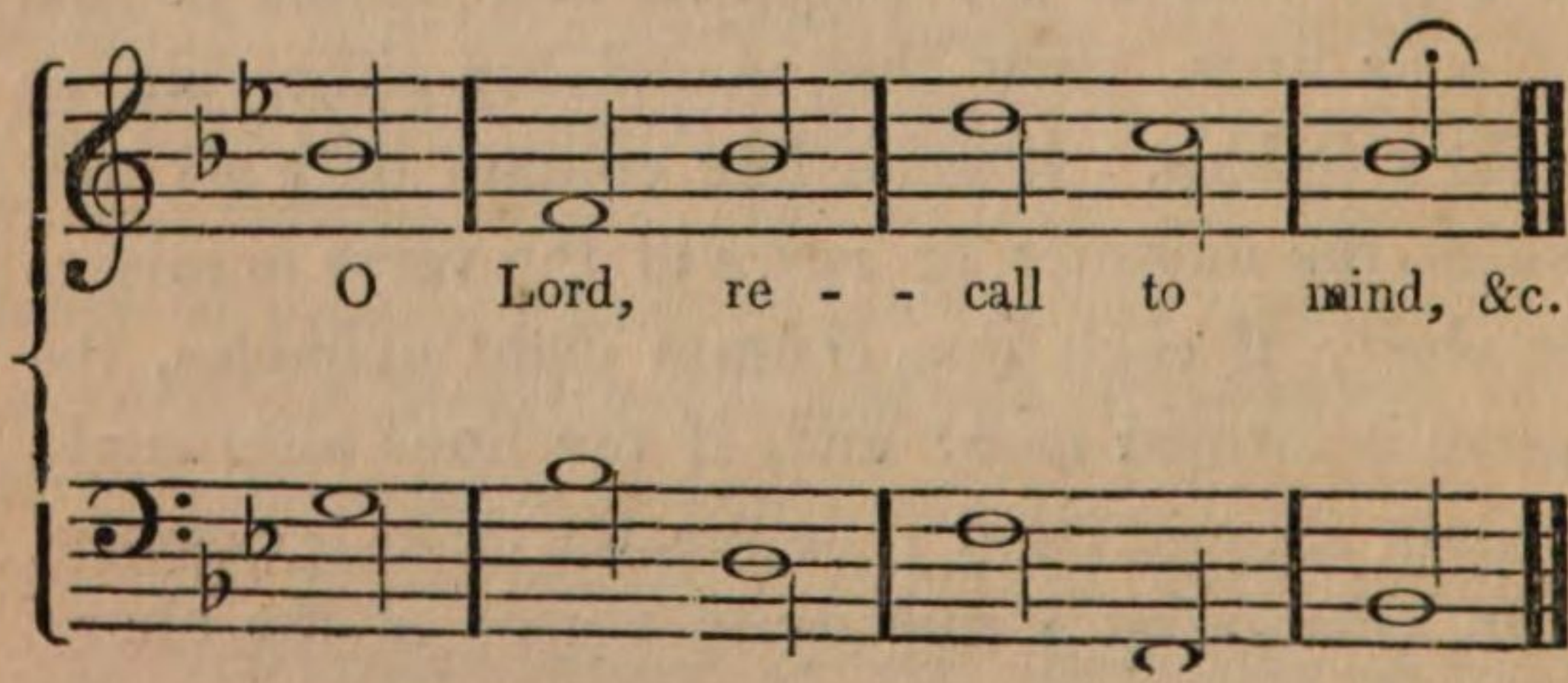
Each line of six syllables will require a contracted or three-bar section; each line of eight syllables a regular or four-bar section; consequently, the couplet will form a dominant or tonic period of six, seven, or eight bars. Ex.

SHORT METRE. *Dr. Howard.*

St. Bride's.

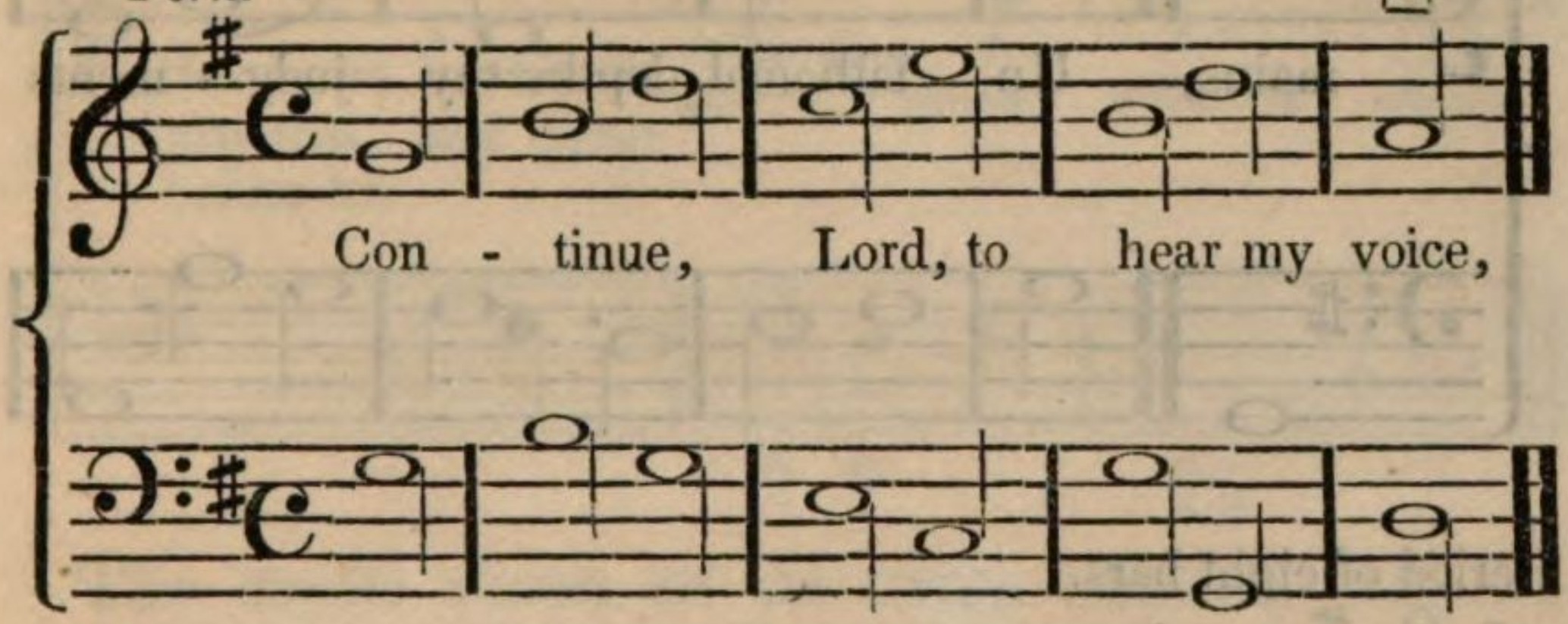


Period of six bars.

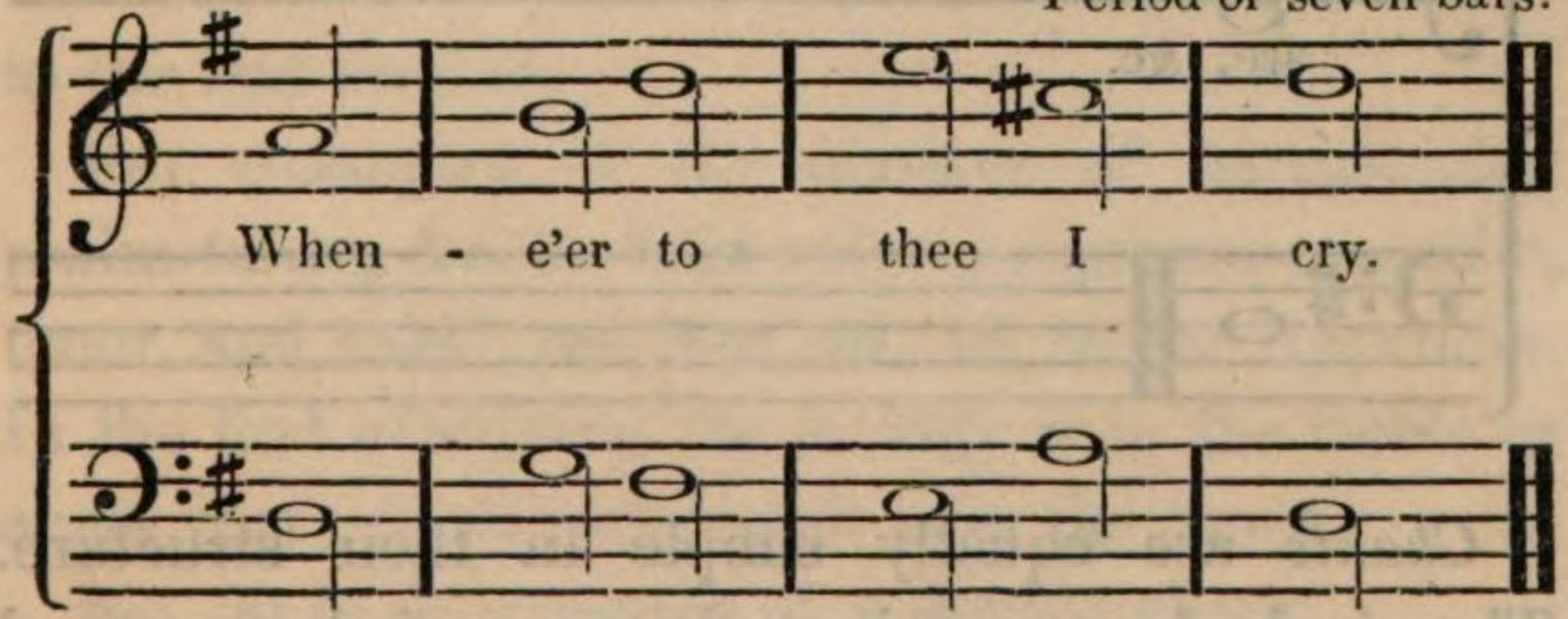


COMMON METRE.

York. *(Milton.)*

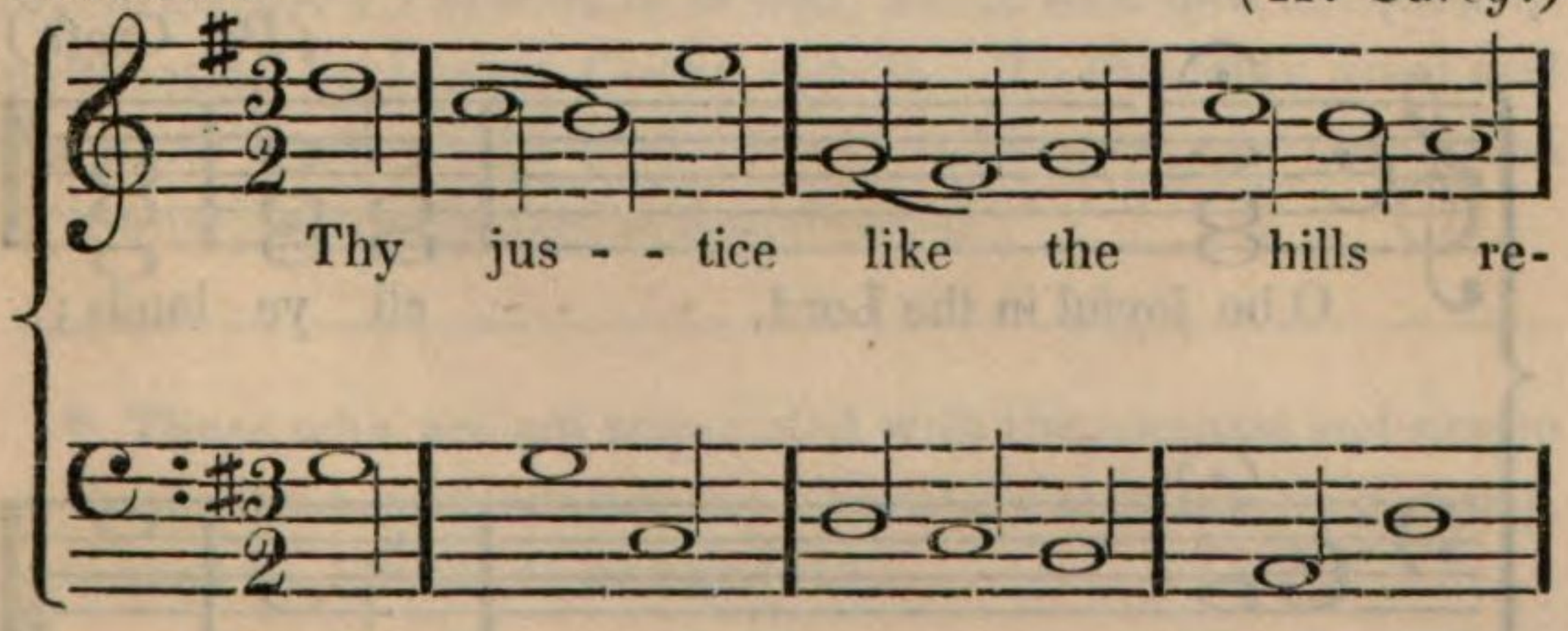


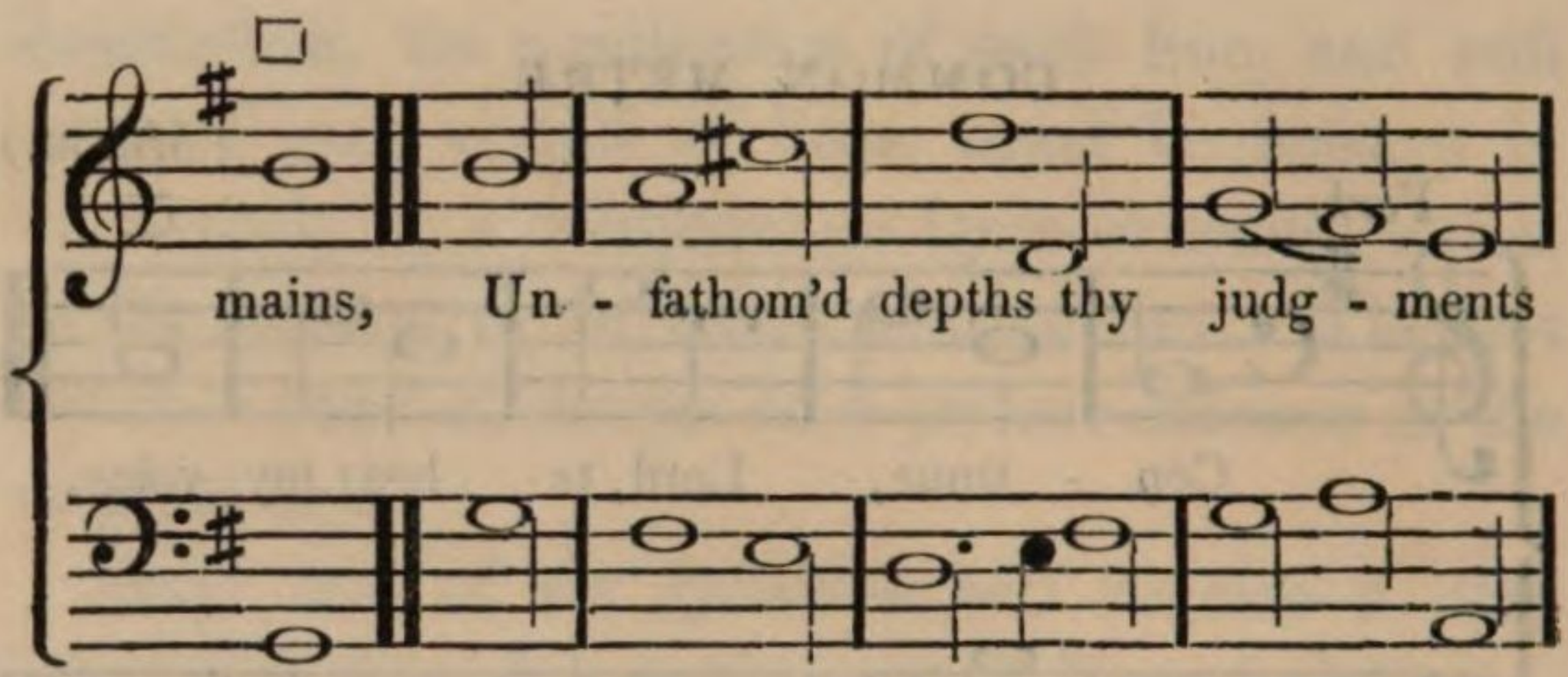
Period of seven bars.



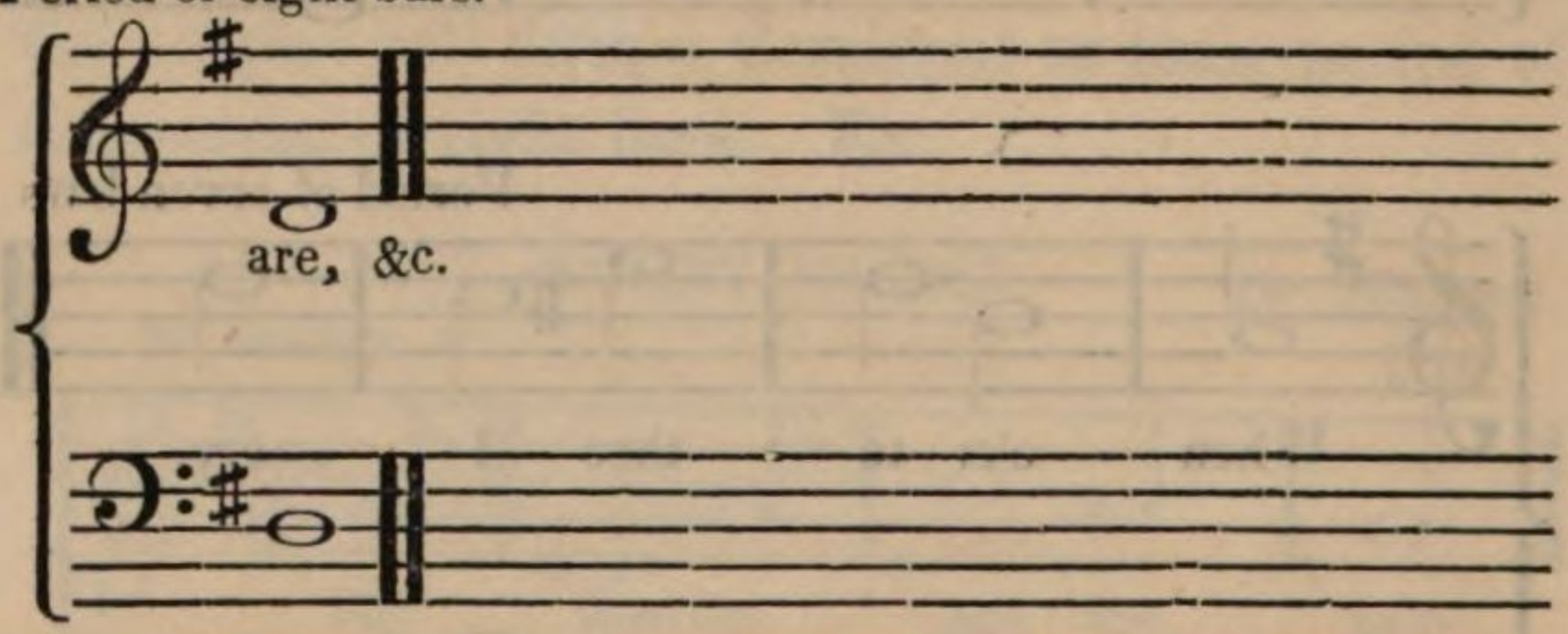
LONG METRE.

Yarmouth. *(H. Carey.)*



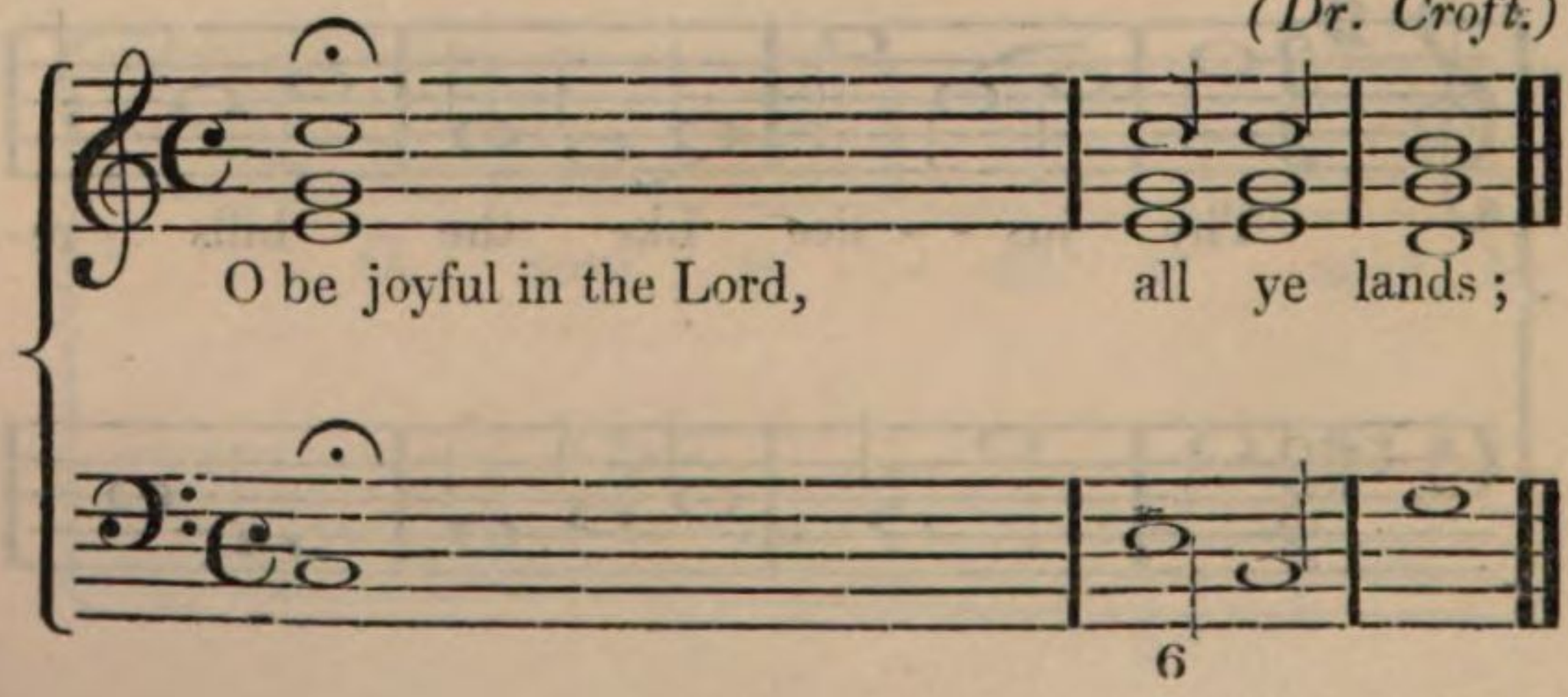


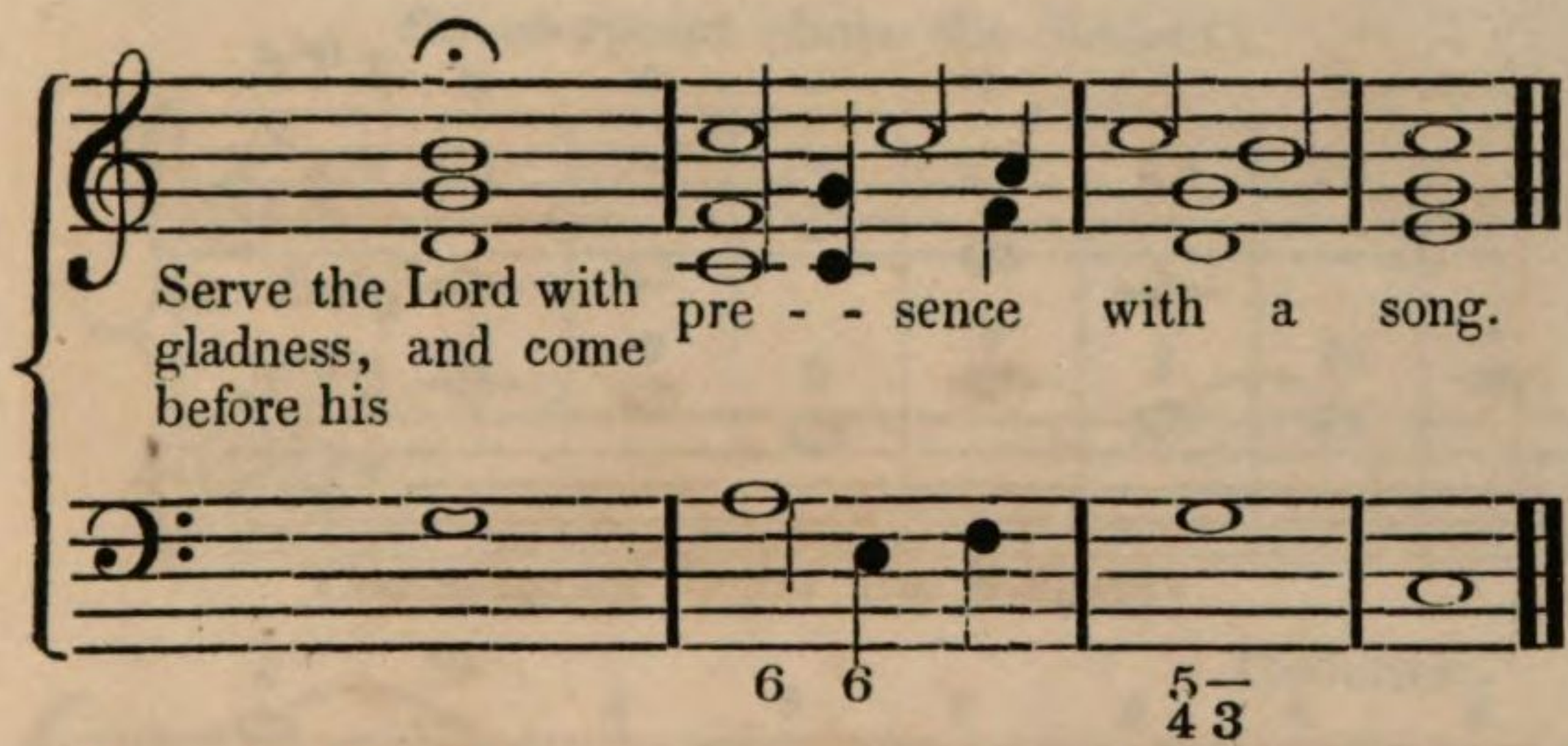
Period of eight bars.



Chants are equally simple in their structure. The *single chant* contains only one period, composed of a section of three bars followed by one of four bars.

(Dr. Croft.)





The *double chant*, as its name implies, consists of two periods, each similar to the above, except that the final cadence in the original key is reserved to the last section.

For examples of the manner of harmonizing psalm-tunes, &c. for four voices, soprano, contralto, tenor, and bass*, see Nos. 48, 49, in the Appendix. In the first examples, the melody is in the treble or acute part; in the second, it is in the tenor.

No. 50 is an example of a double chant.

The Author cannot take leave of the Student without earnestly recommending to his attention the magnificent edition of *Albrechtsberger's Theoretical Works*, 2 vols. 8vo. now in course of publication by Messrs. Cocks and Co. To this truly great and elaborate work the present little Catechism may be considered as a humble though useful introduction.

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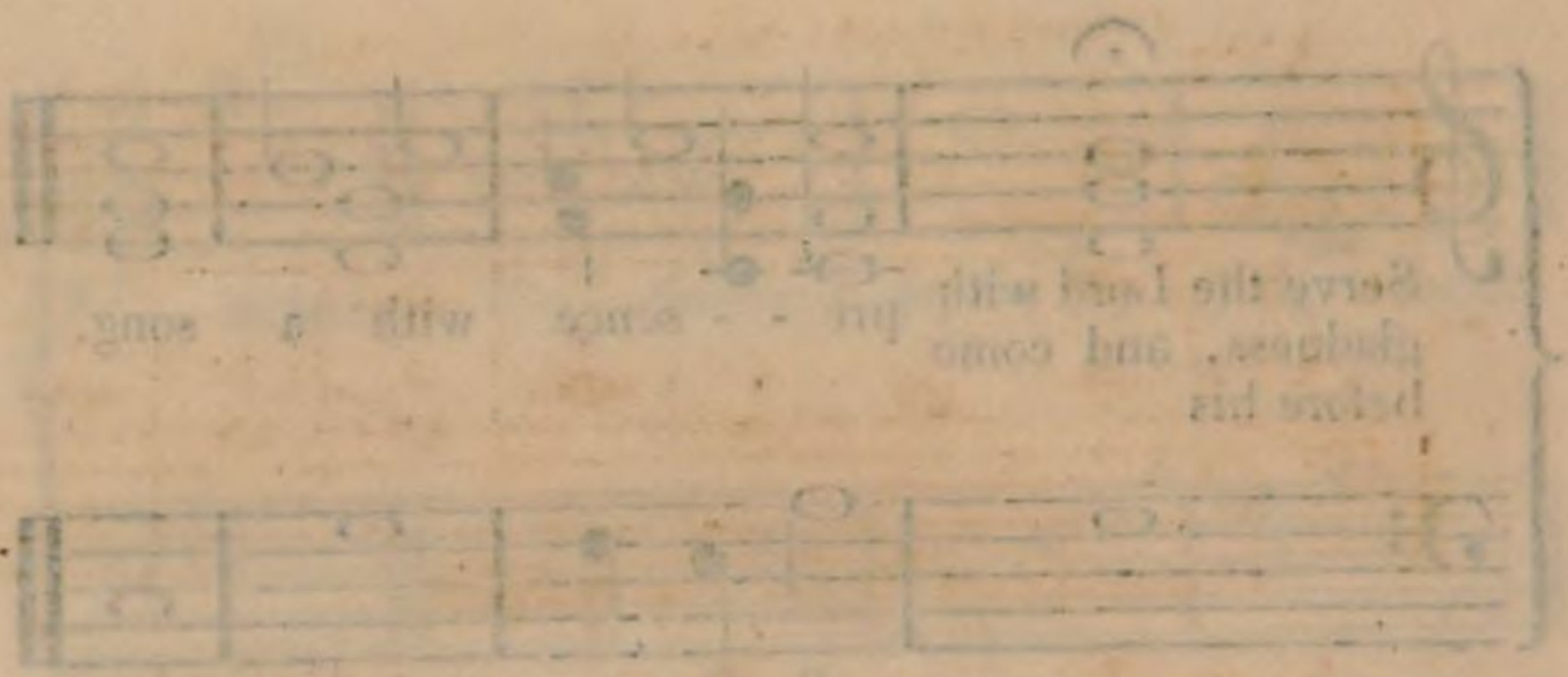
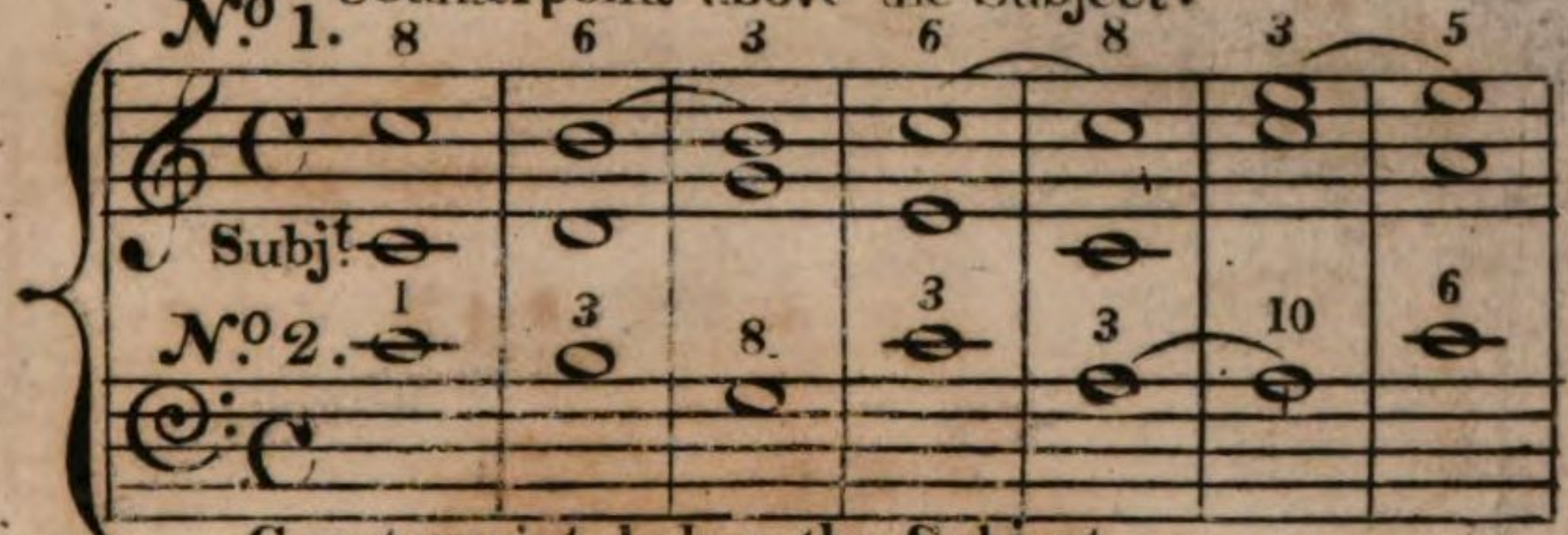
* Those who are not acquainted with the compass and nature of these voices may consult my Practical Catechism of Singing, published by Messrs. Cocks and Co.

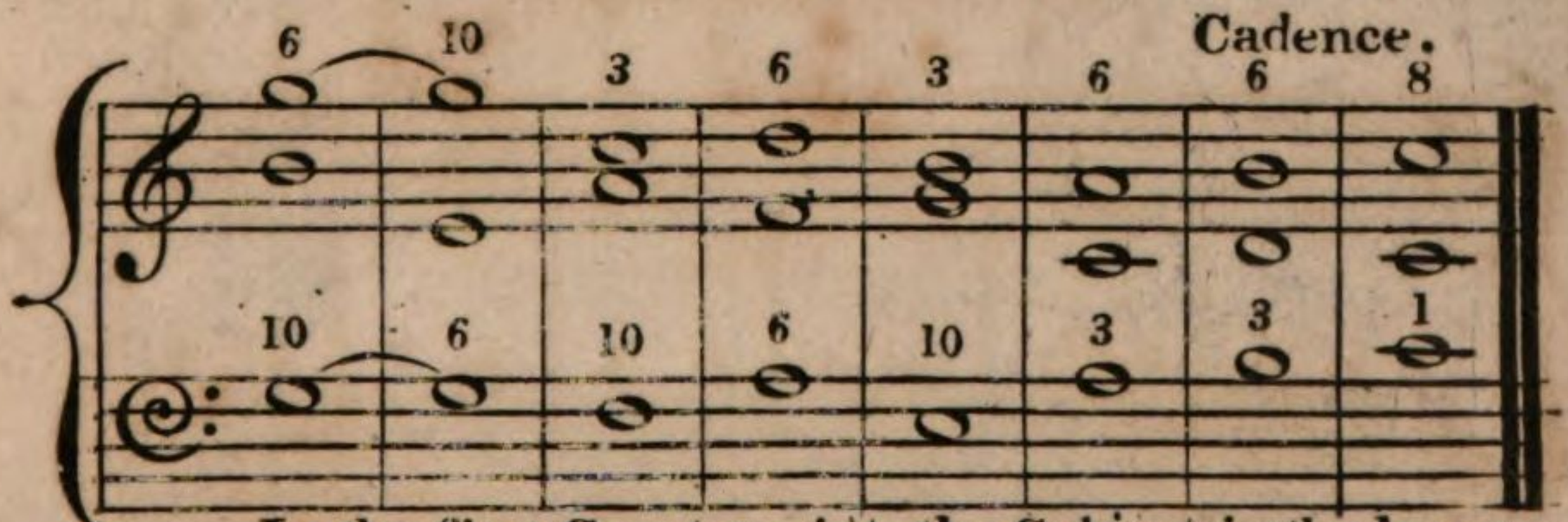

Serve the Lord with
gladness, and come
before his
pre - sence with a song.

First Species in 2 Parts.

Counterpoint above the Subject.



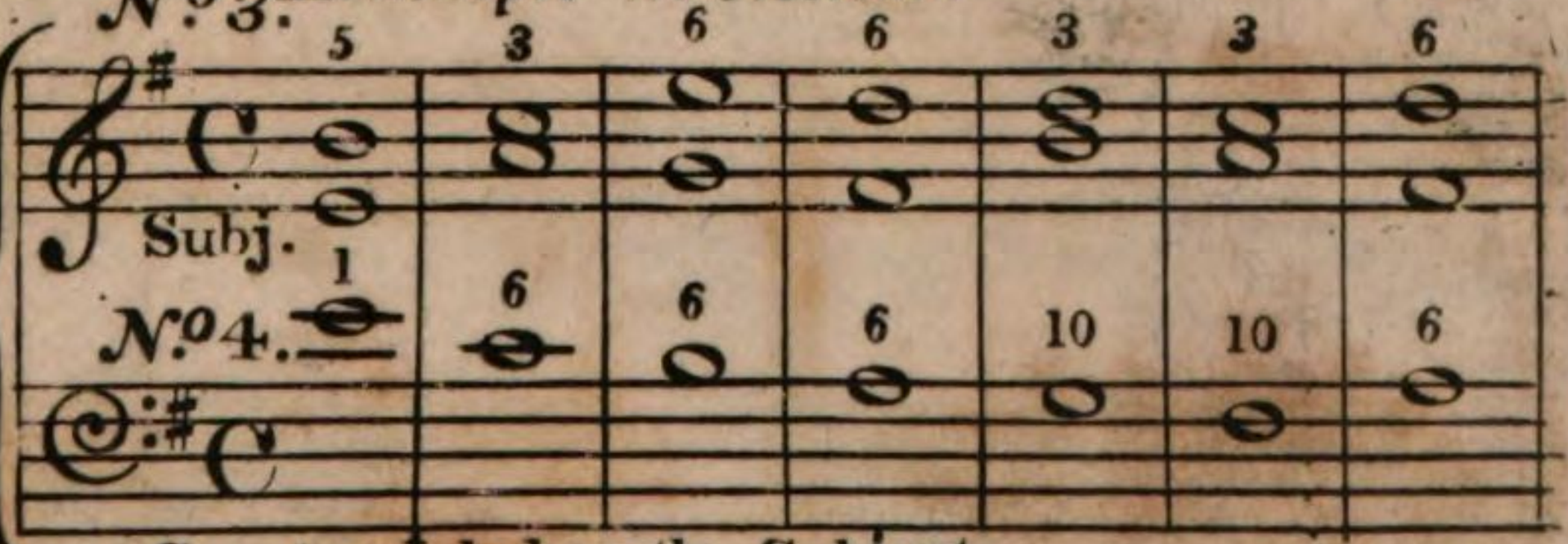
Counterpoint below the Subject.



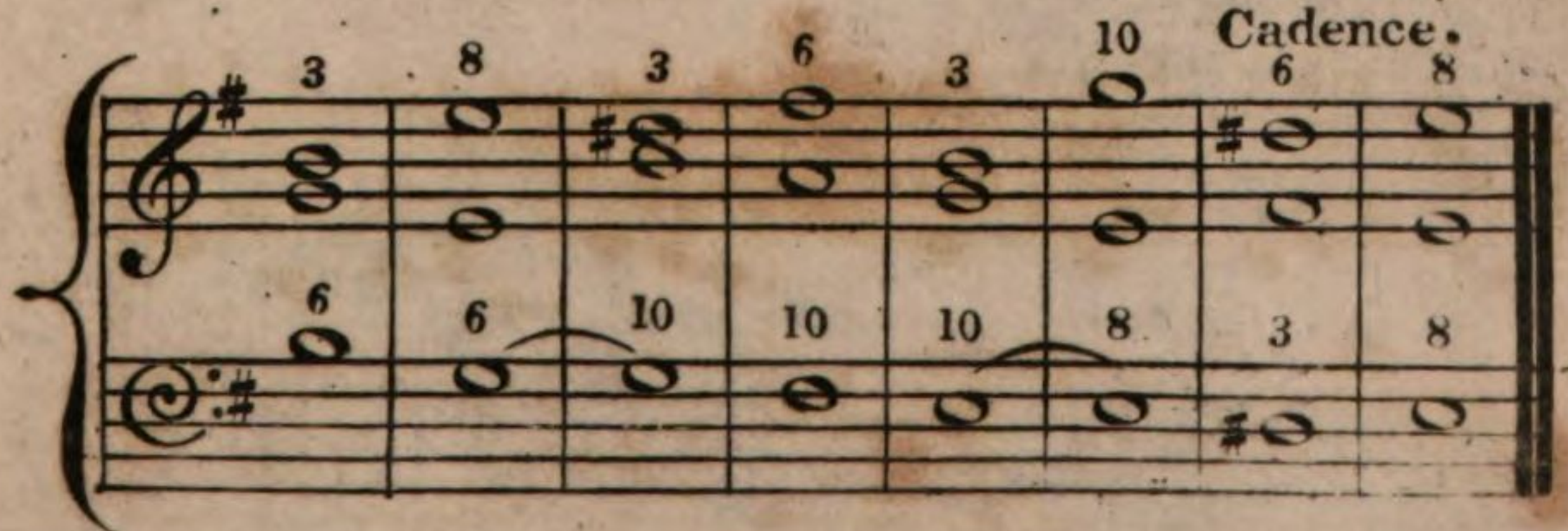
In the first Counterpoint the Subject is the lower part; in the Second it is the upper part.

Nº 3. *Example in Minor.*

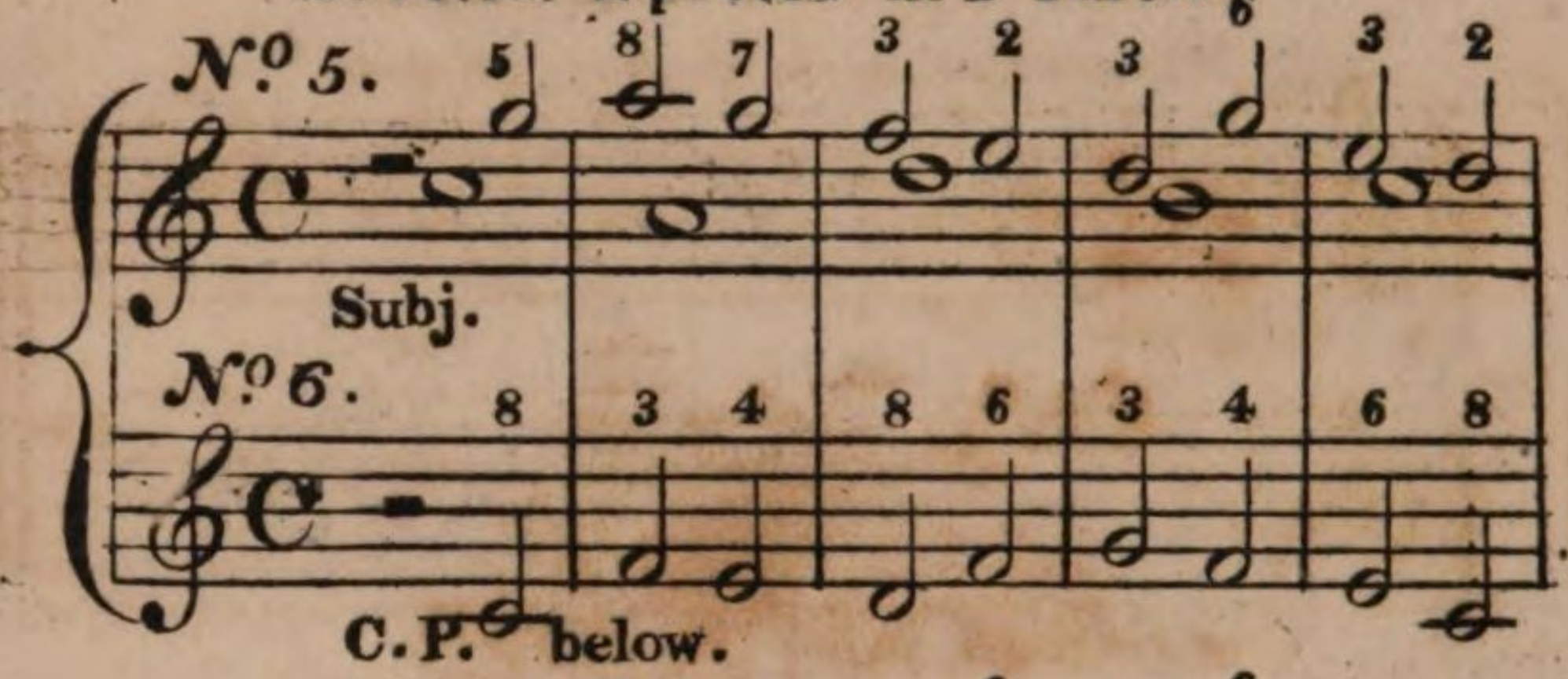
In Two parts only.

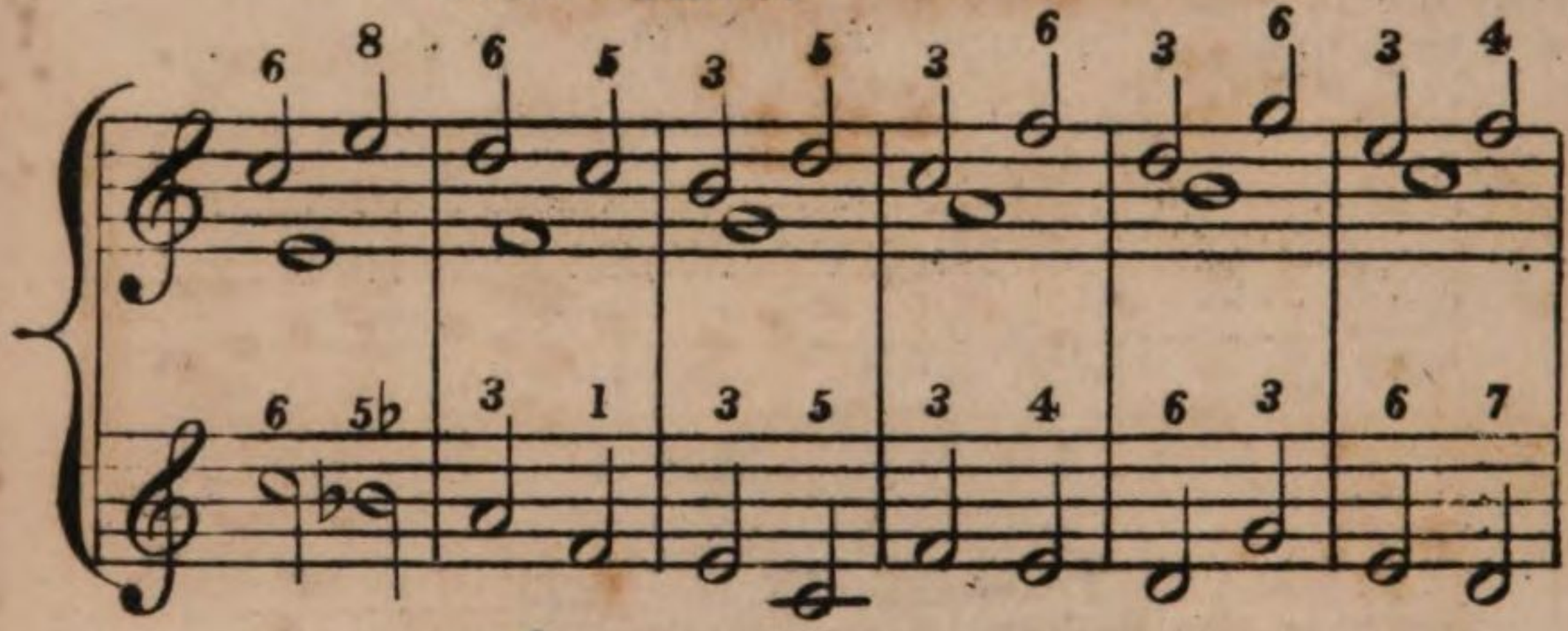


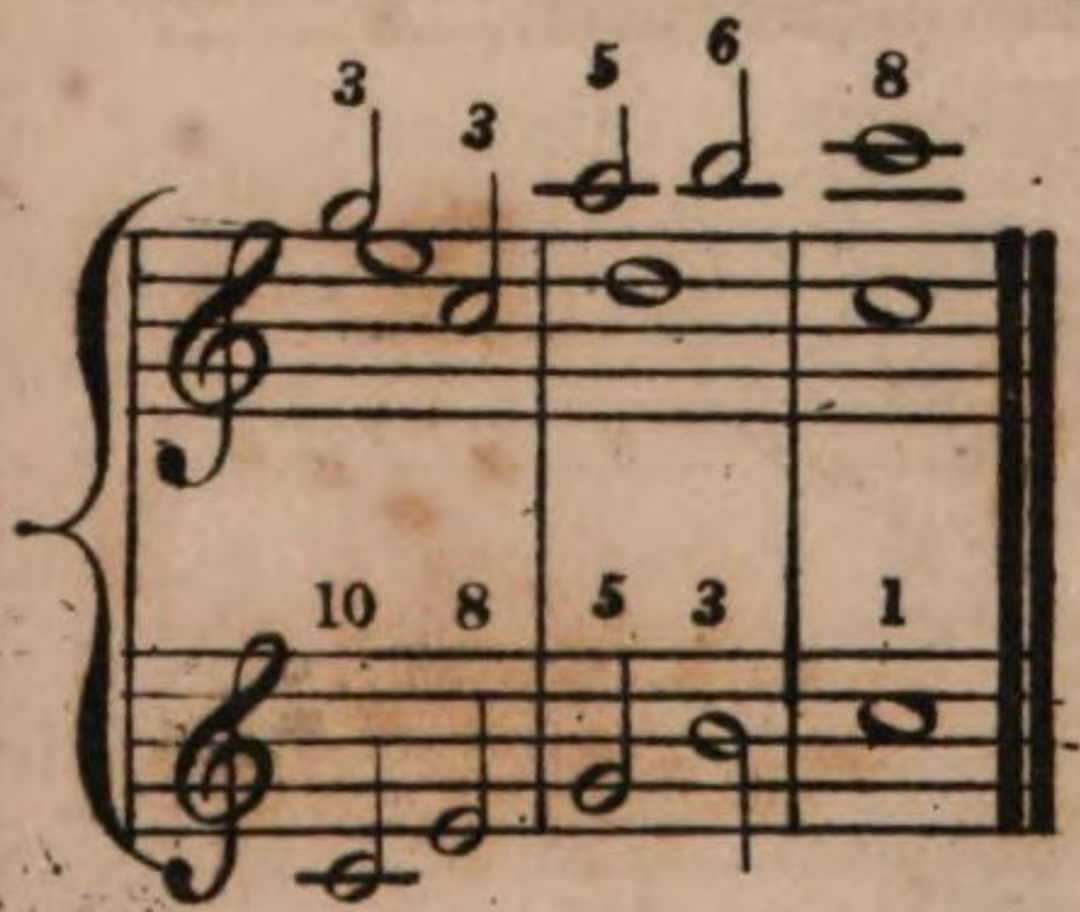
Counterpt. below the Subject.

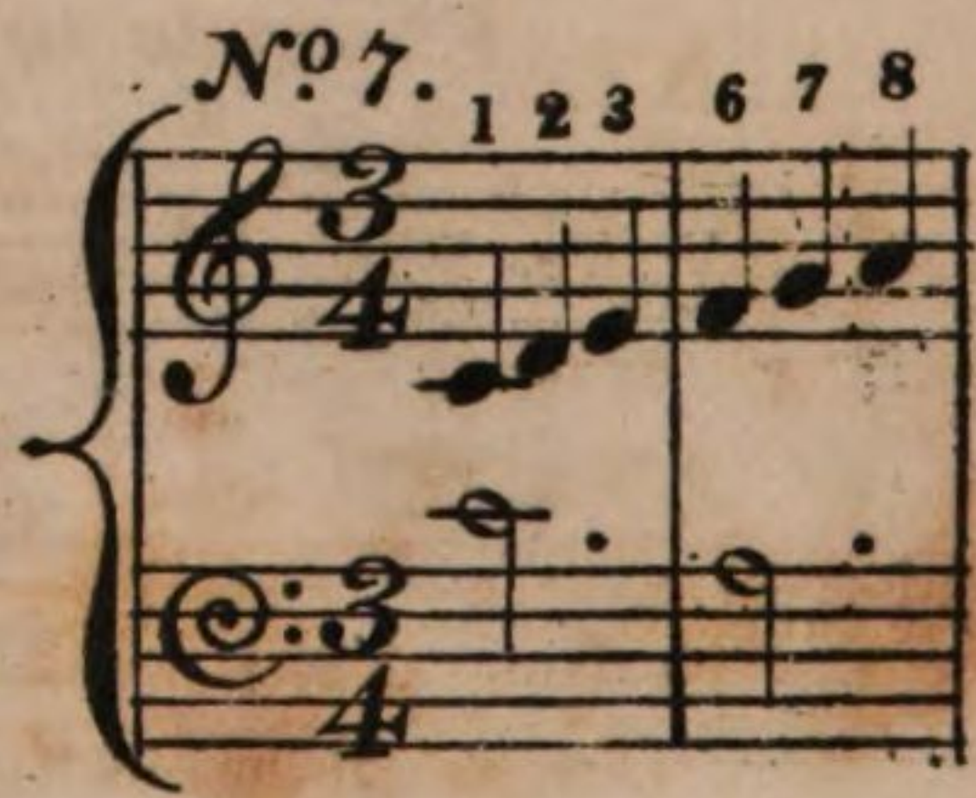


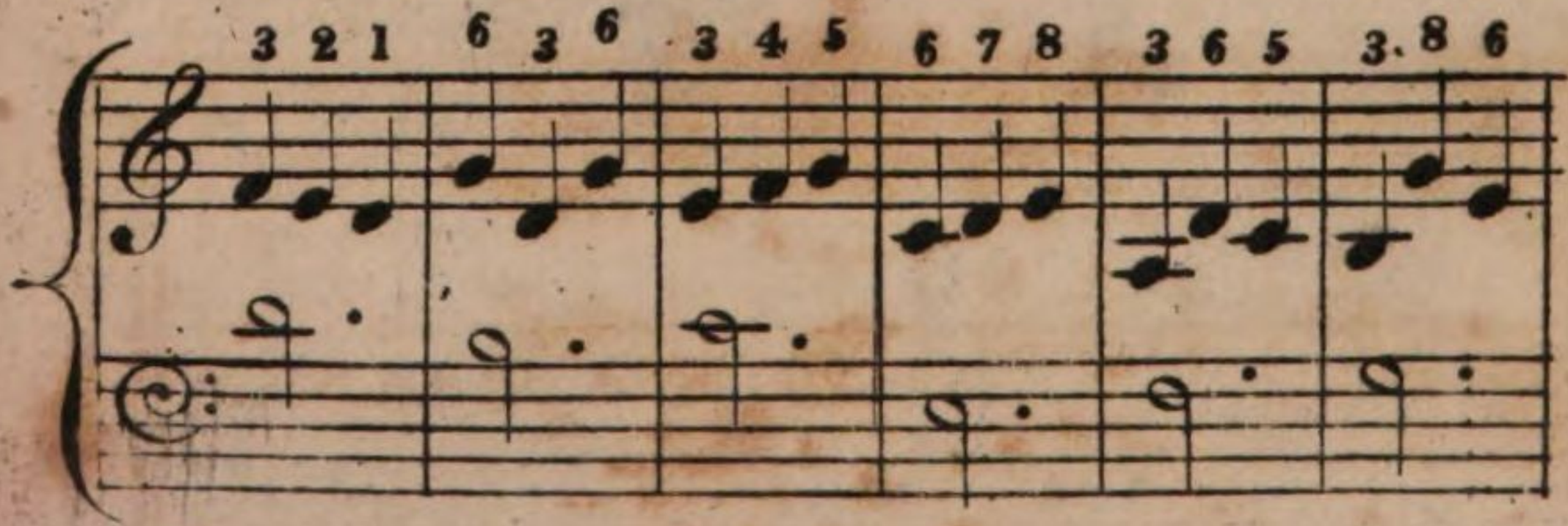
Second Species in 2 Parts.

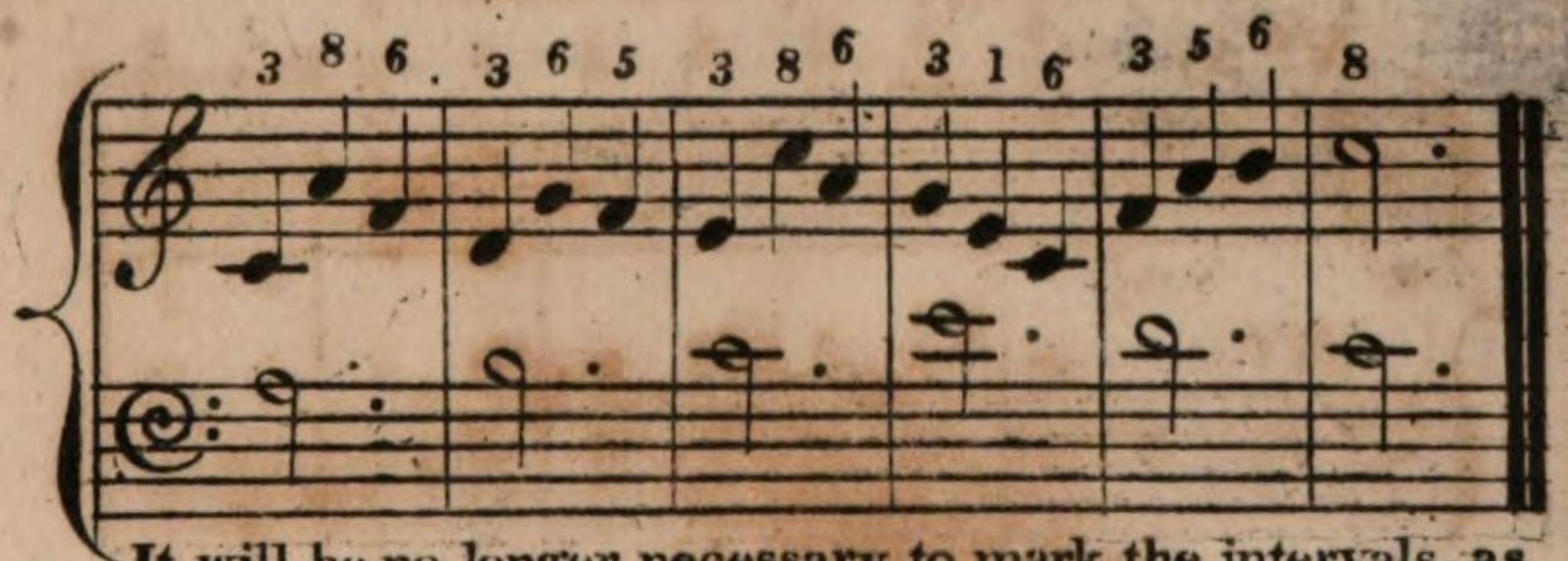






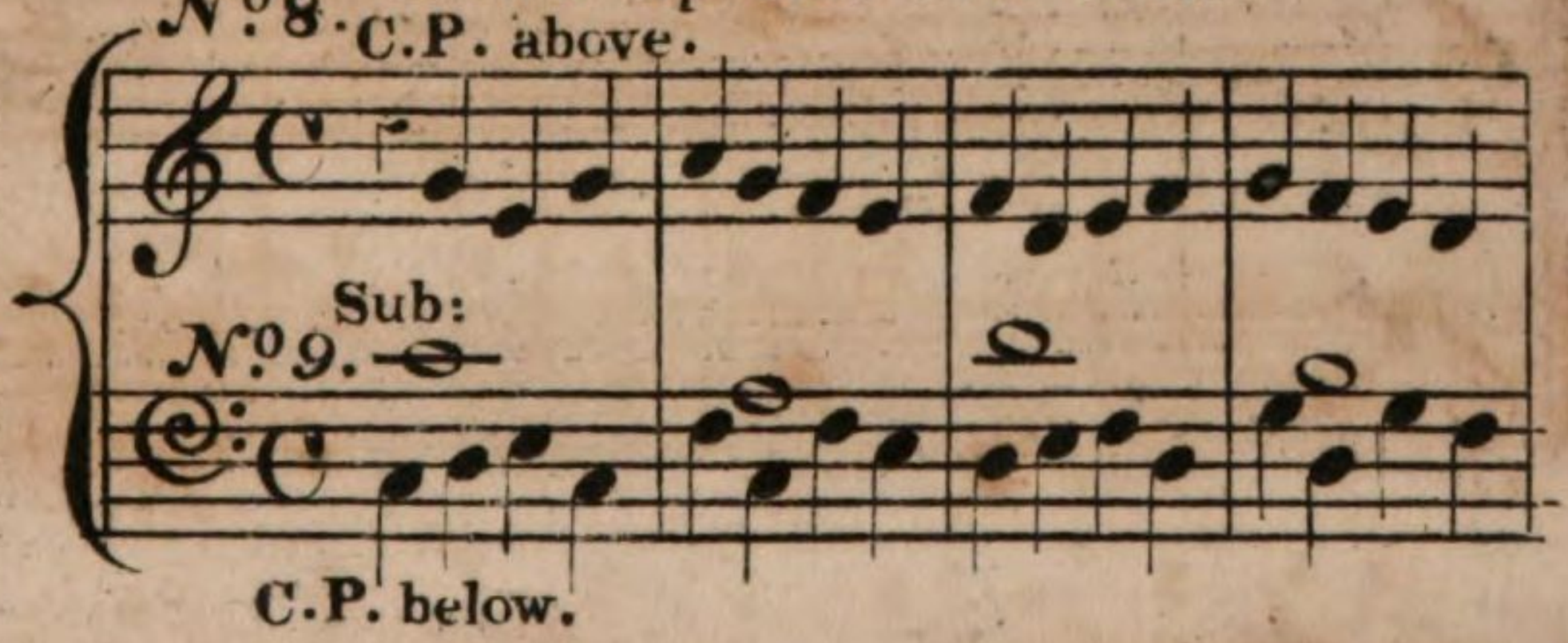


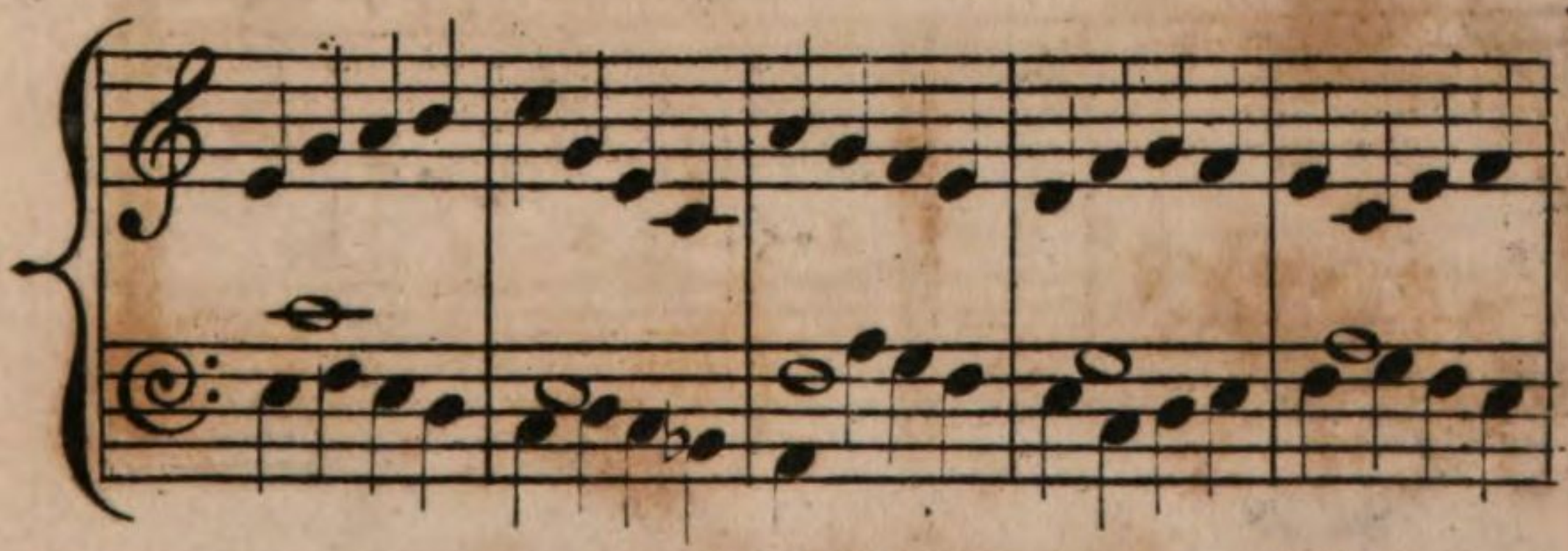


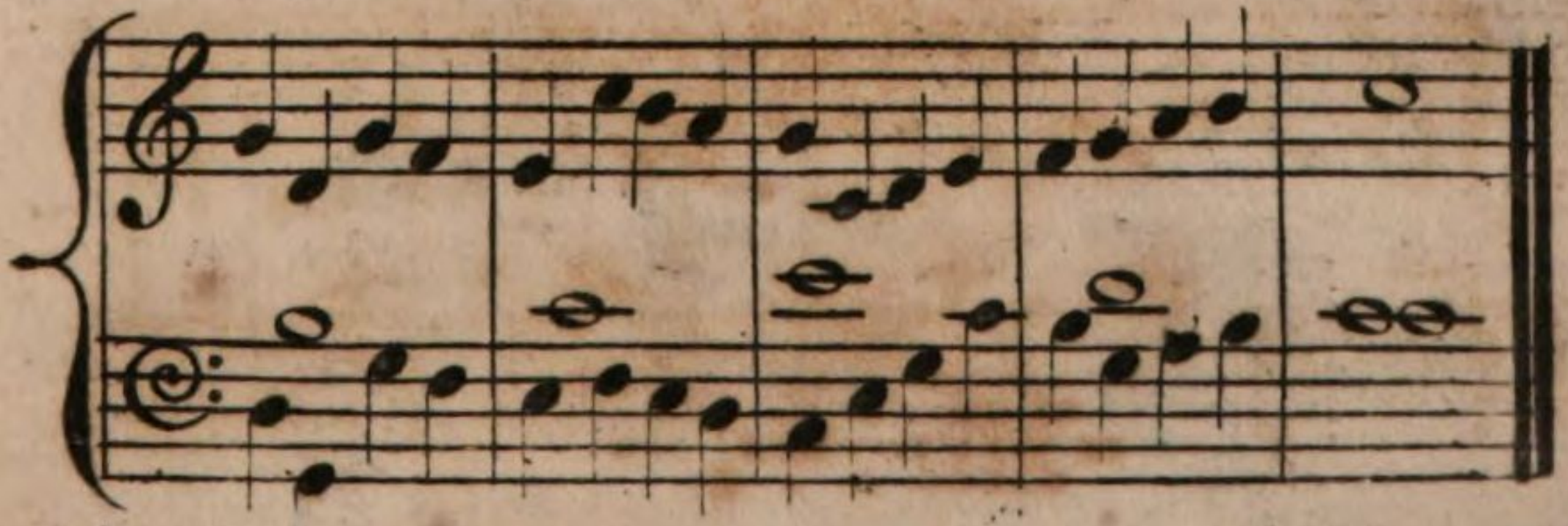


It will be no longer necessary to mark the intervals, as by this time the Student must have become familiar with them.

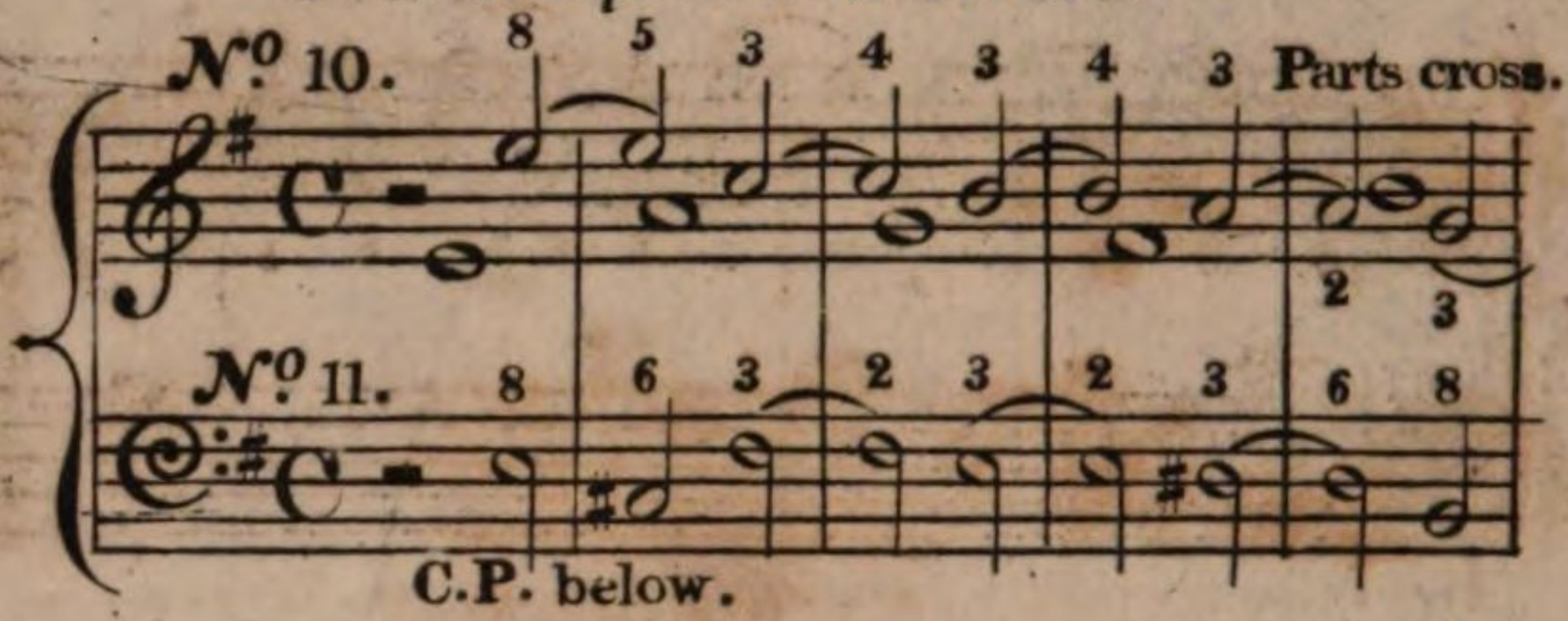
Third Species in 2 Parts.

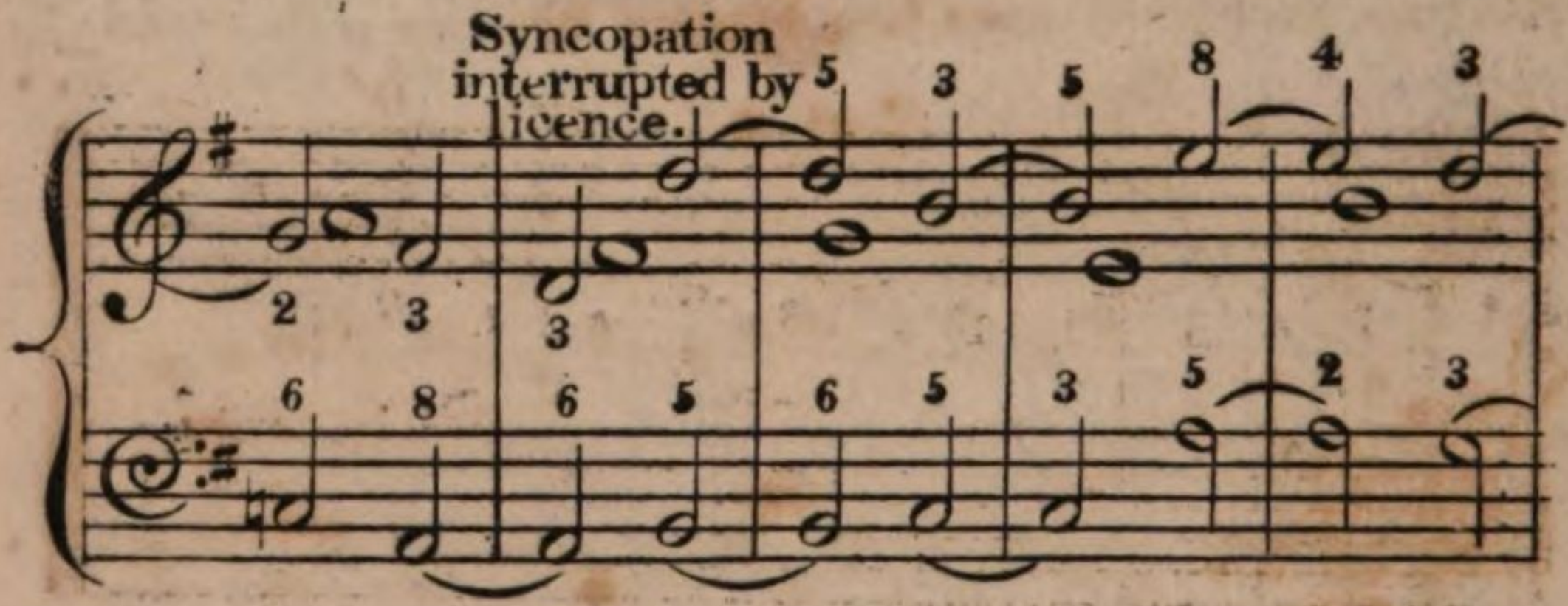


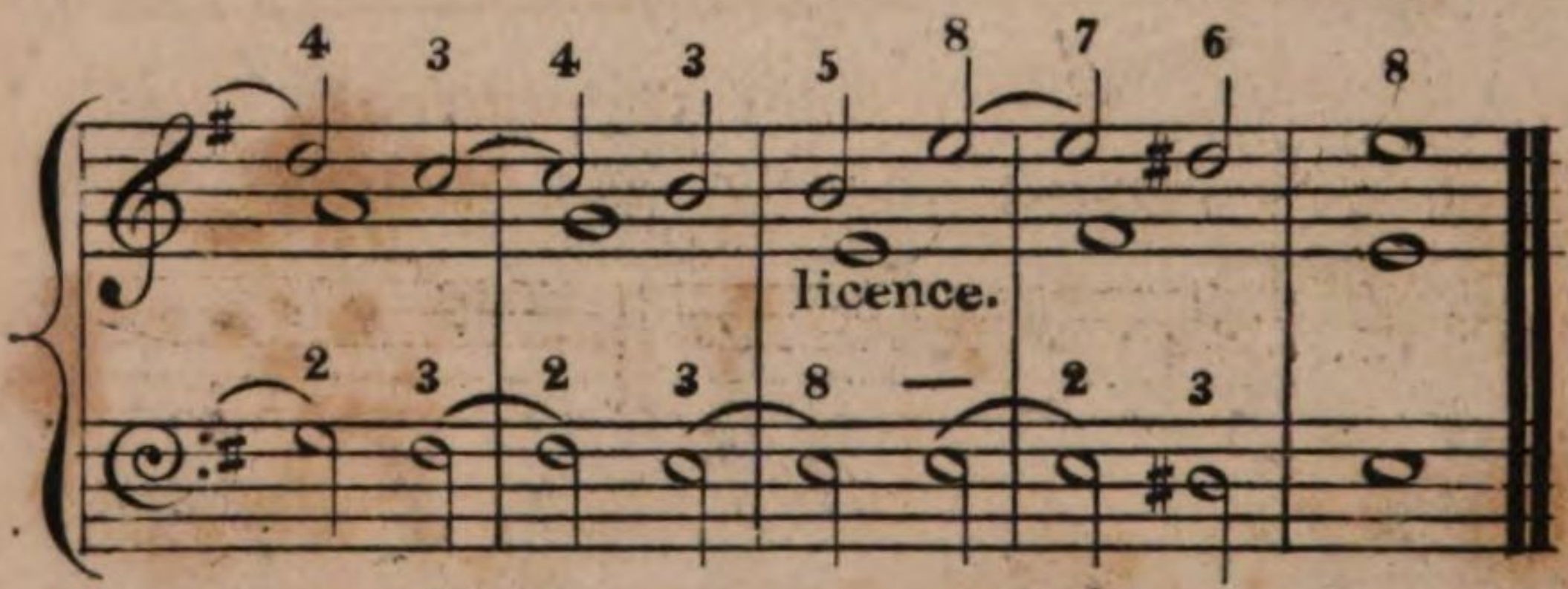




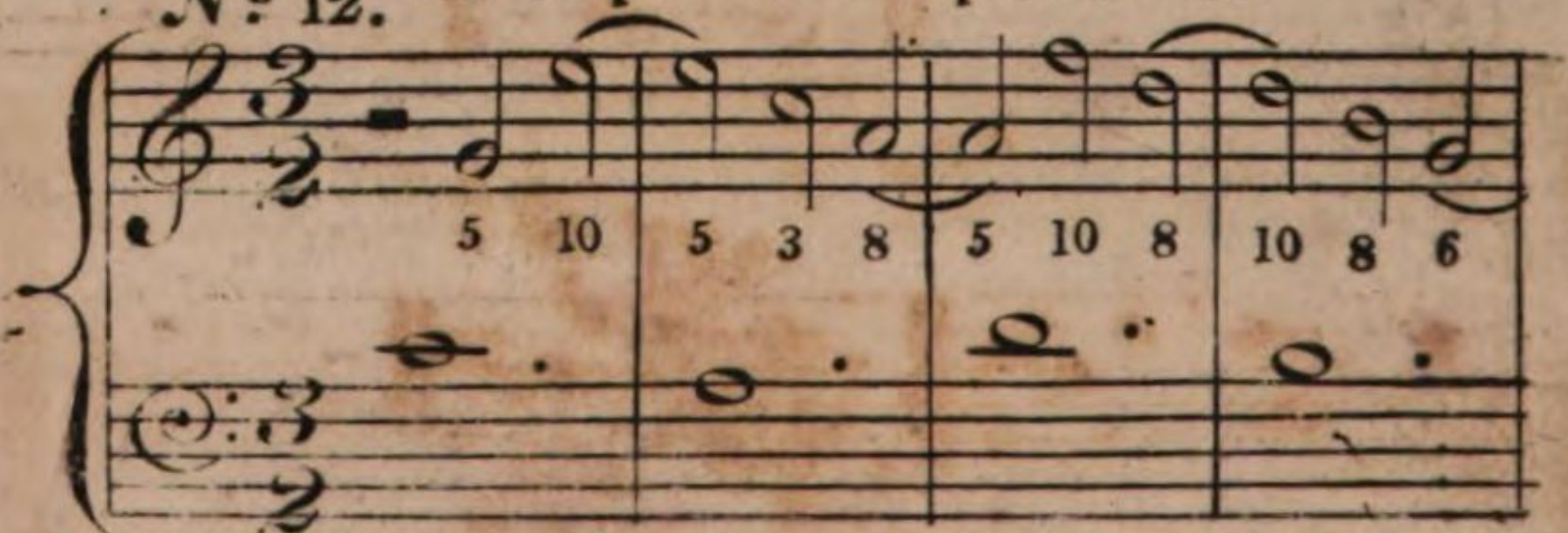
Fourth Species in 2 Parts.

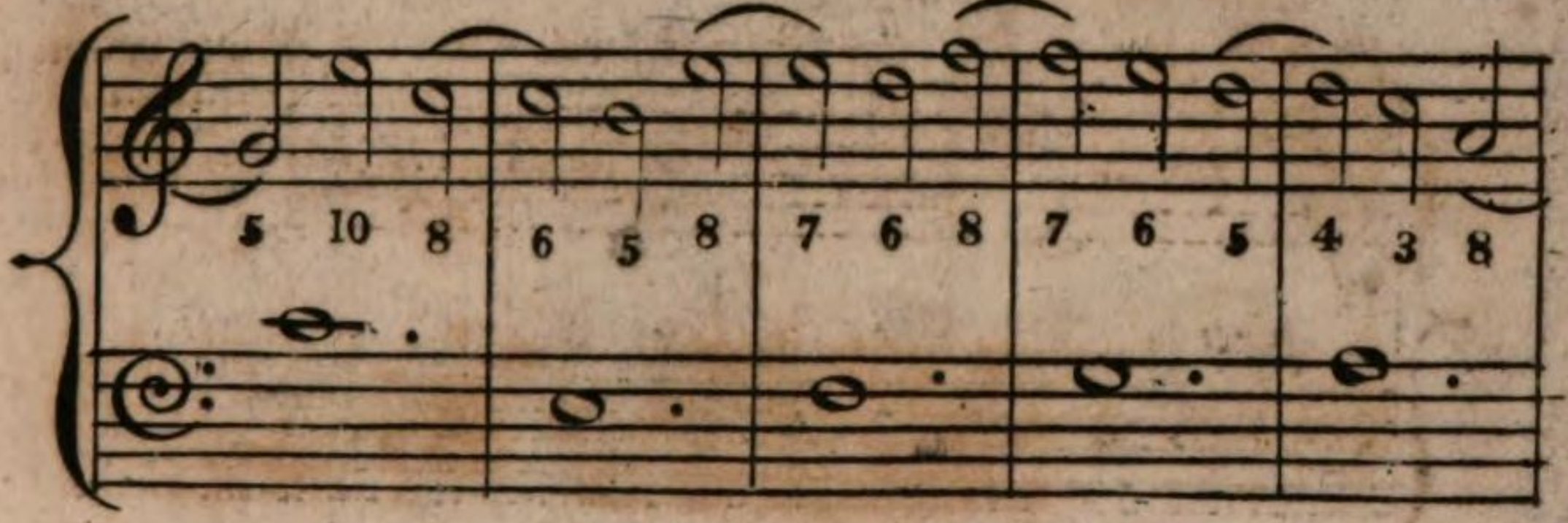


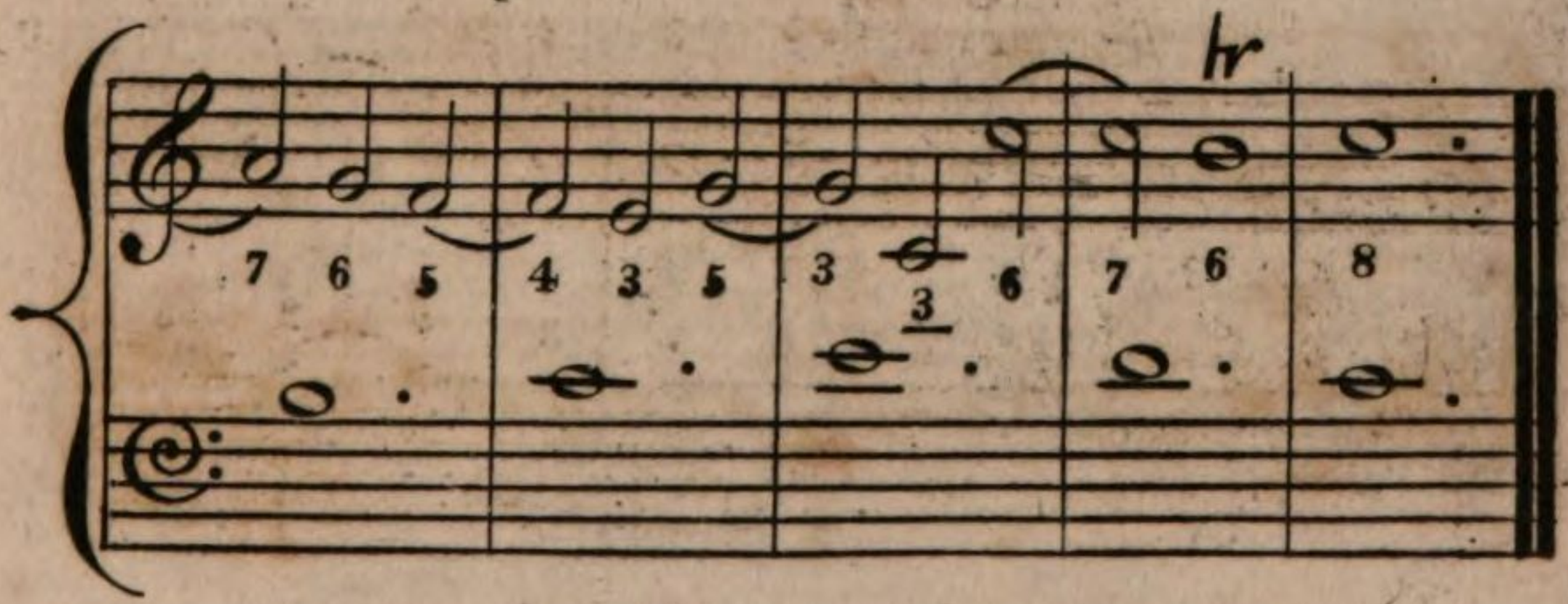




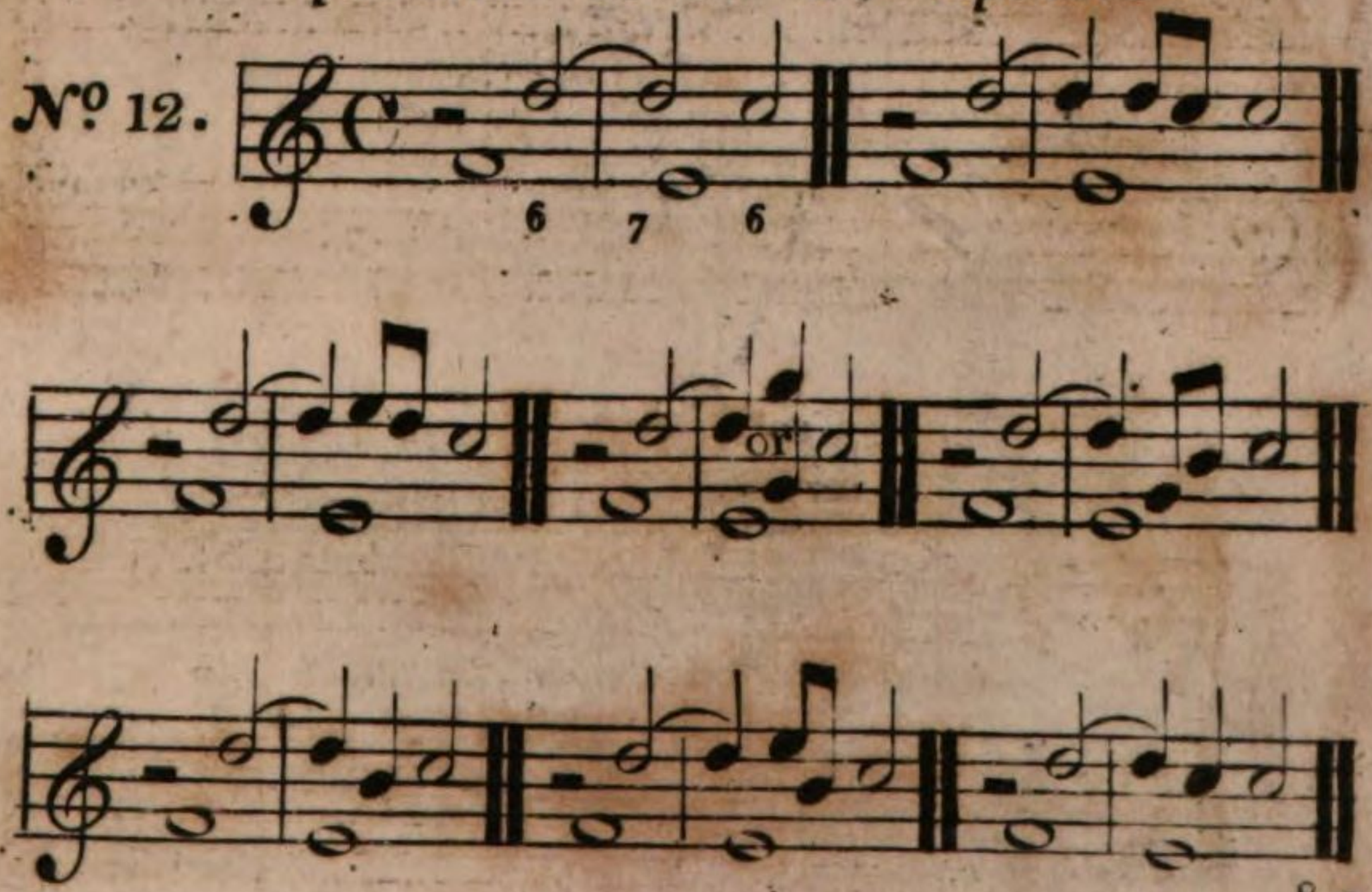
Nº 12. *Example in Triple Time.*

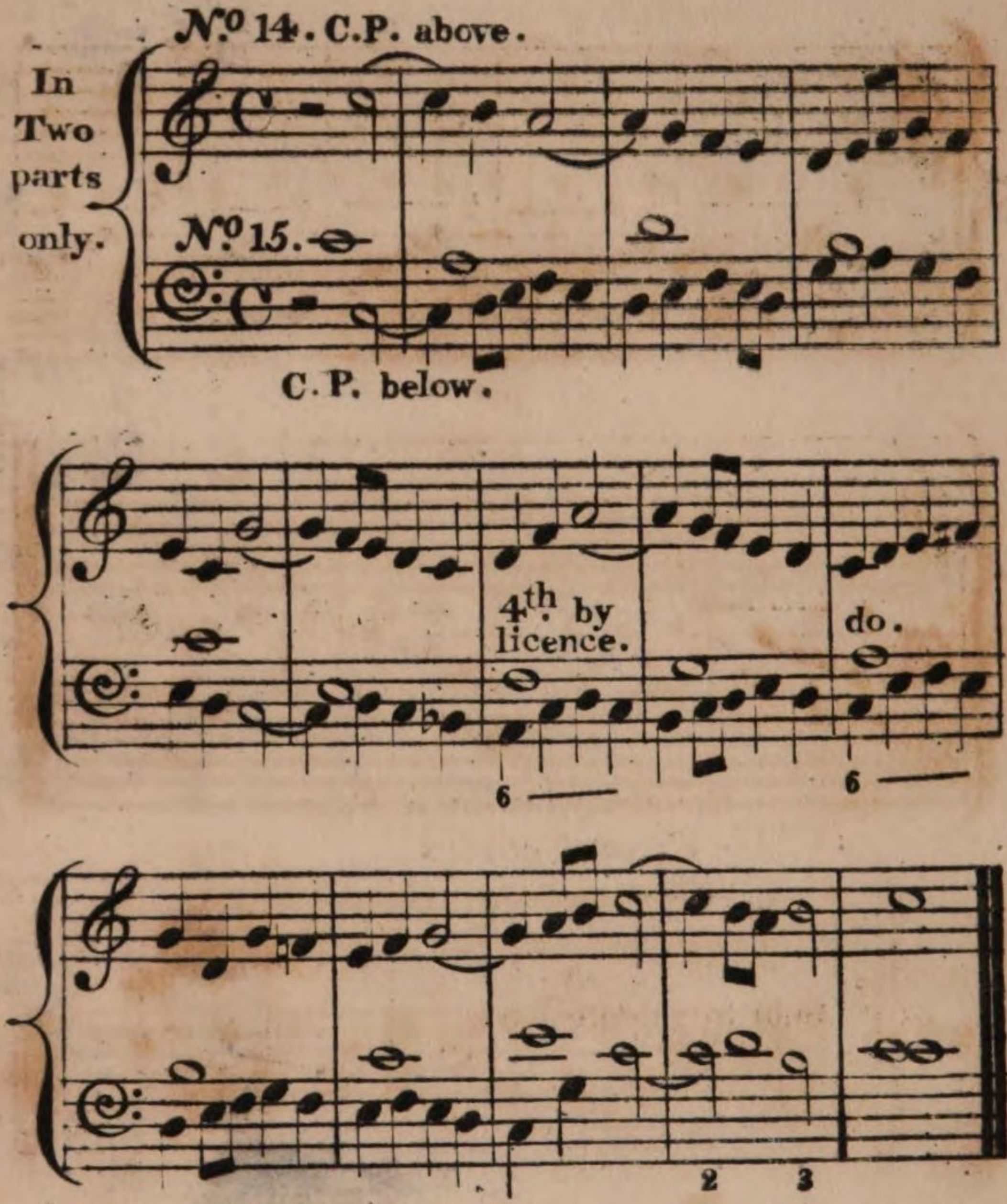




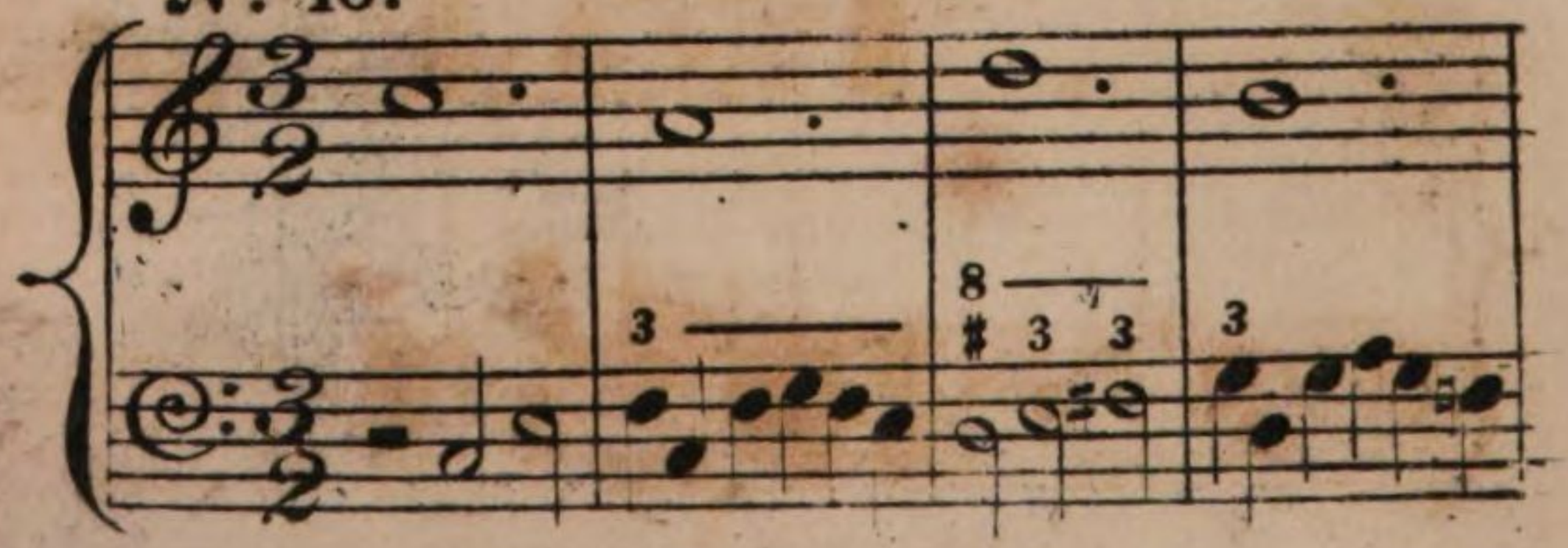


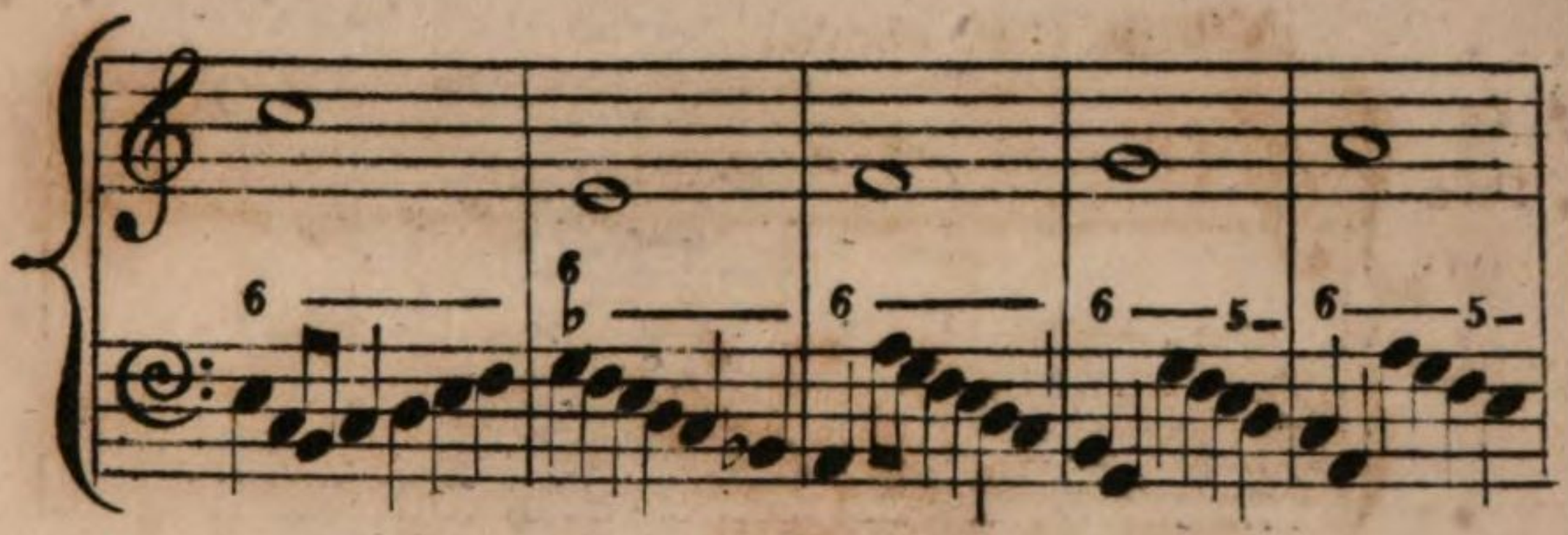
Ornamental Resolutions peculiar to the 5th Speices.

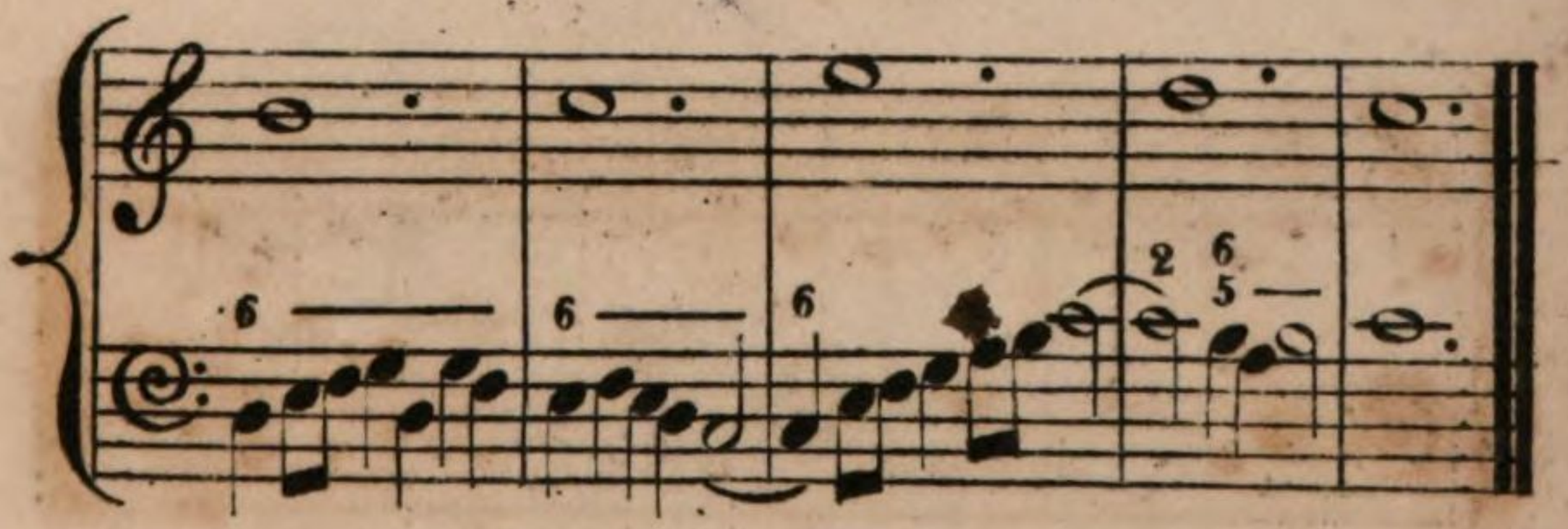



Nº 14. C.P. above.
In Two parts only.
Nº 15.
C. P. below.
4th by licence.
do.
6
6
2
3

Nº 16.

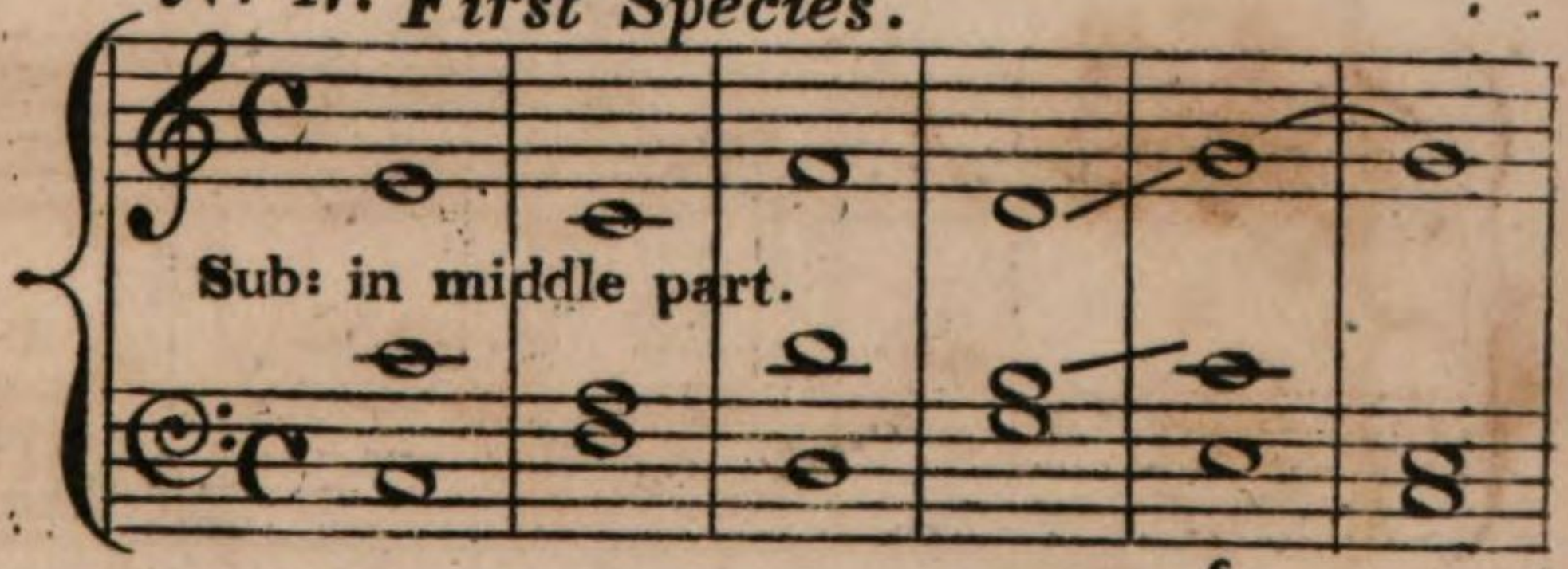

3
8
♯ 3 3
3

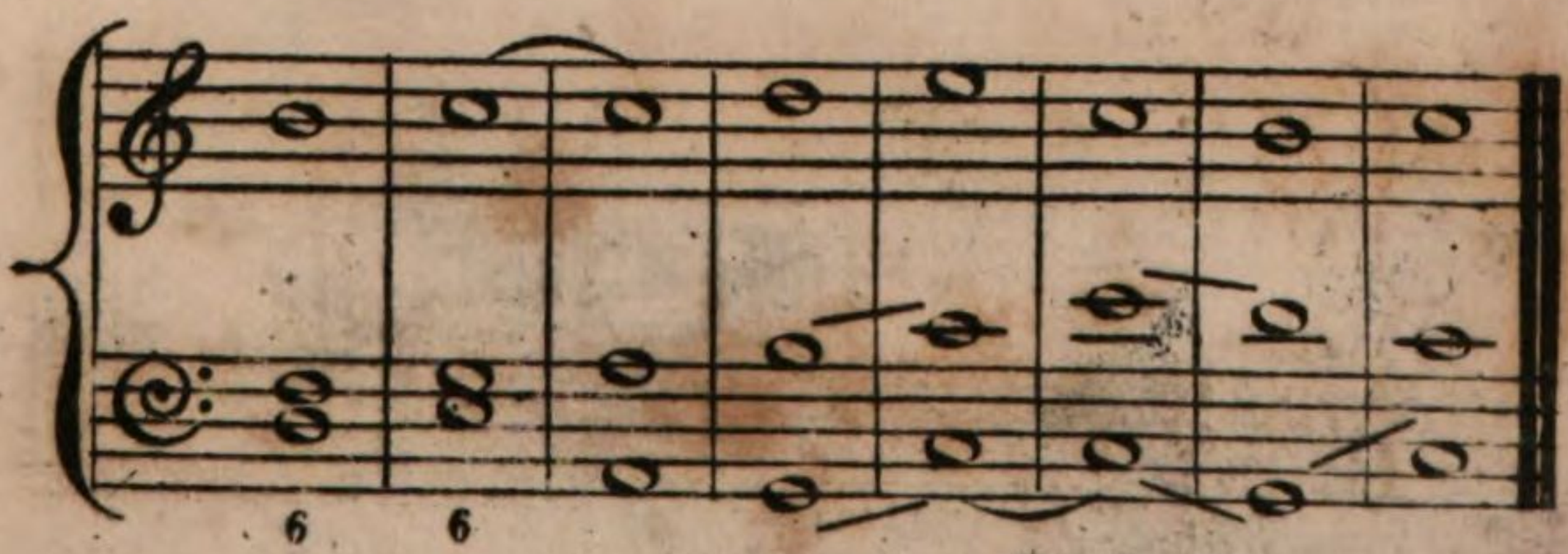




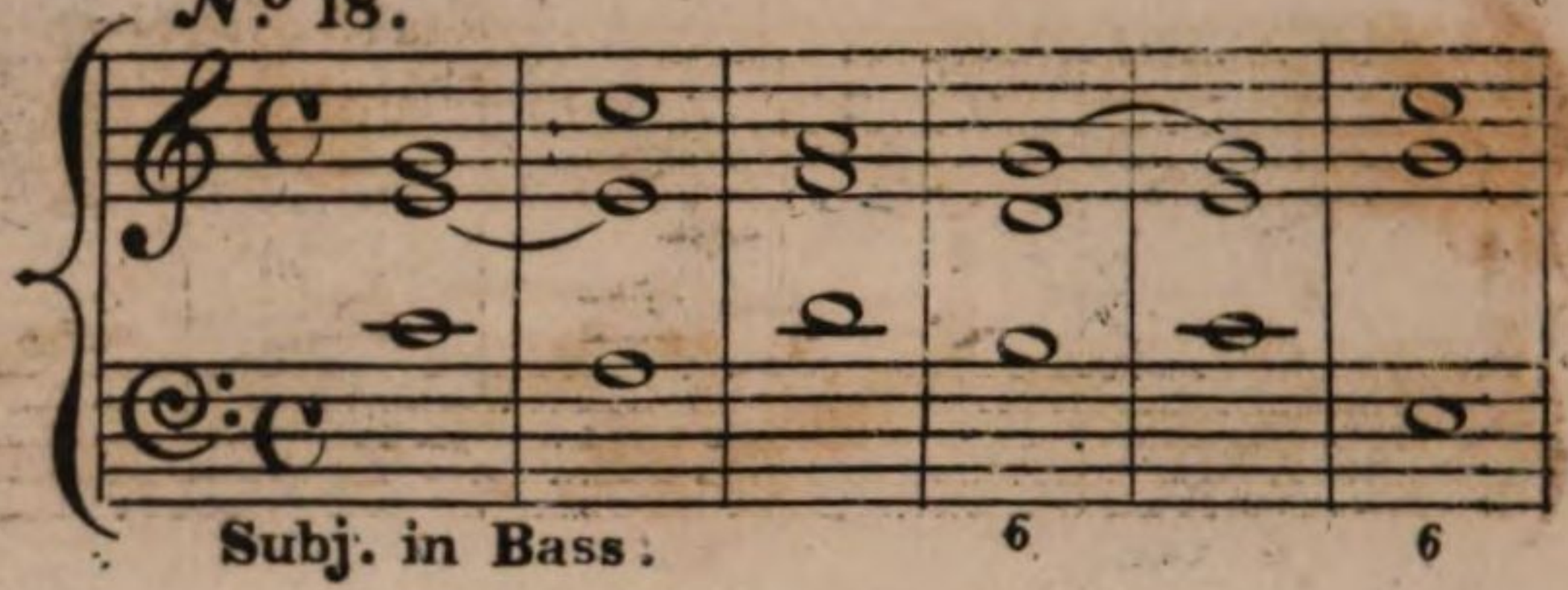
Counterpoint in 3 Parts.

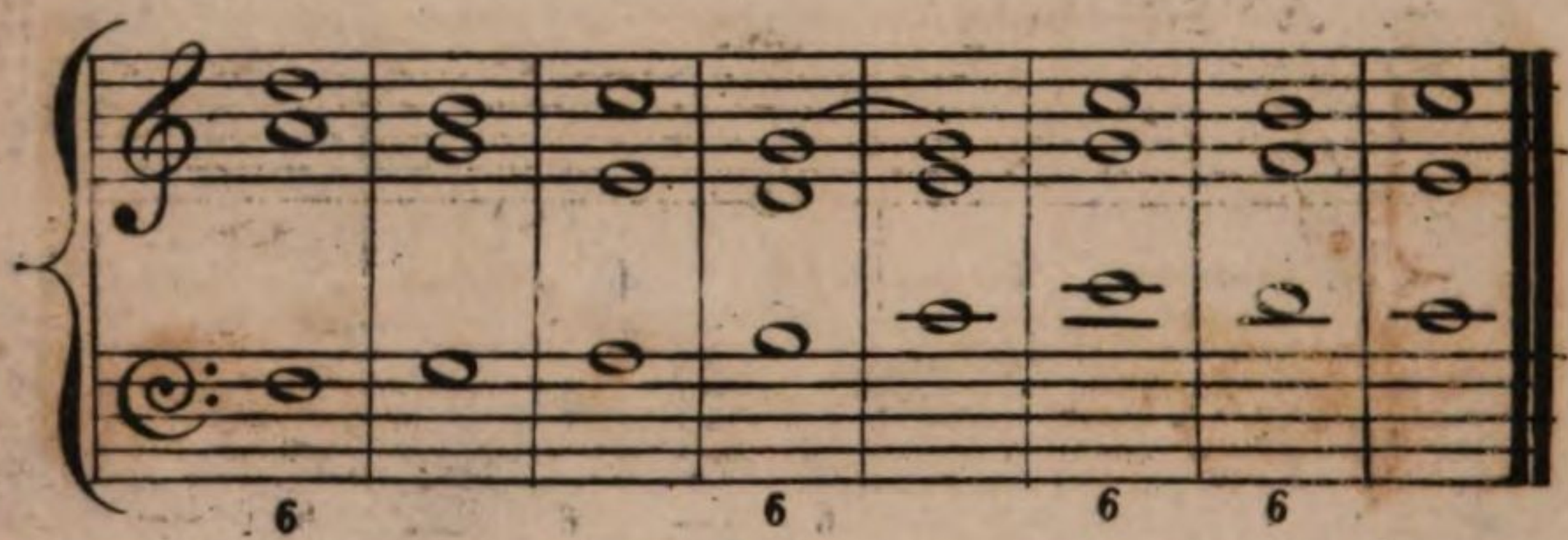
No. 17. *First Species.*





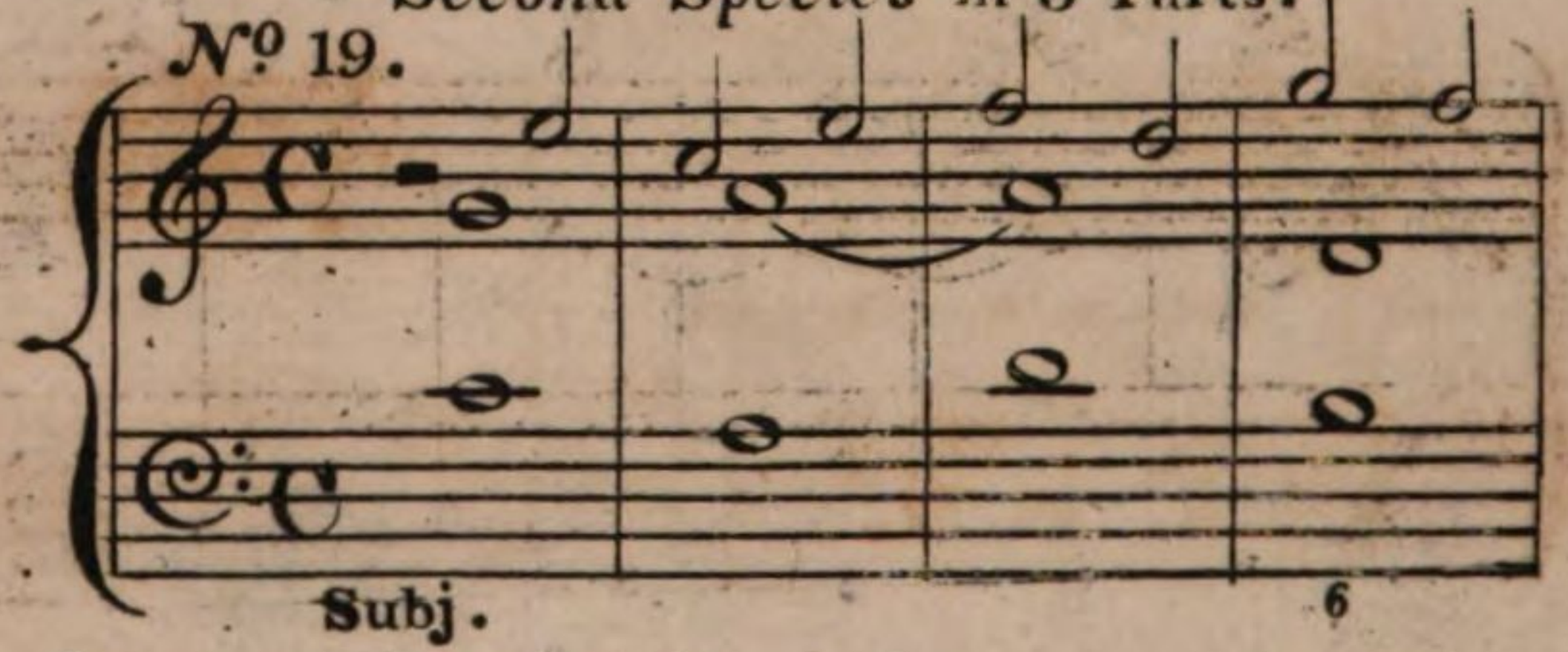
Nº 18.

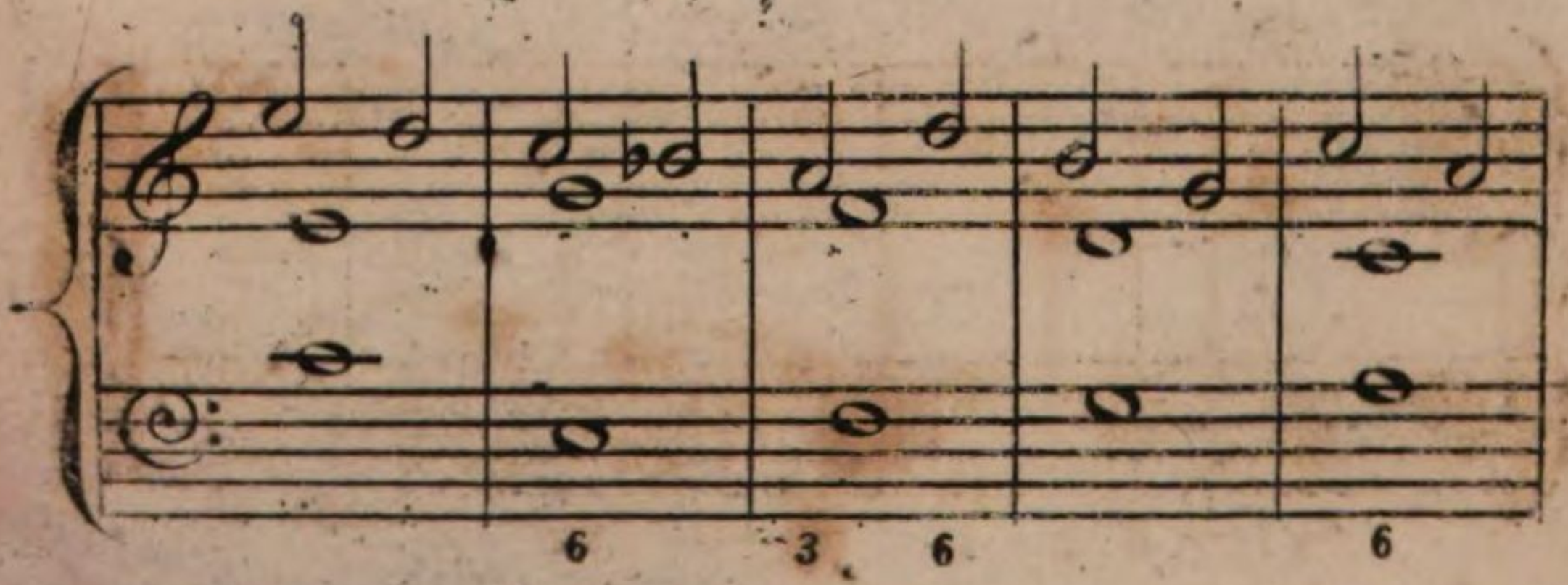




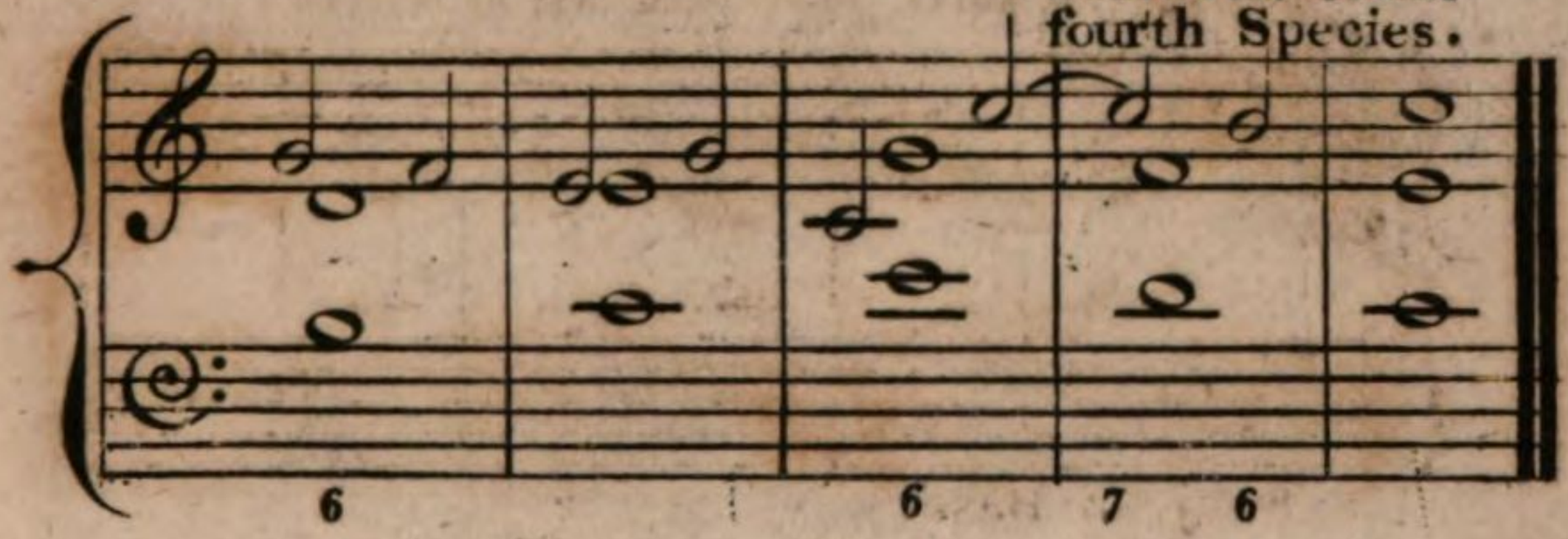
Second Species in 3 Parts.

Nº 19.

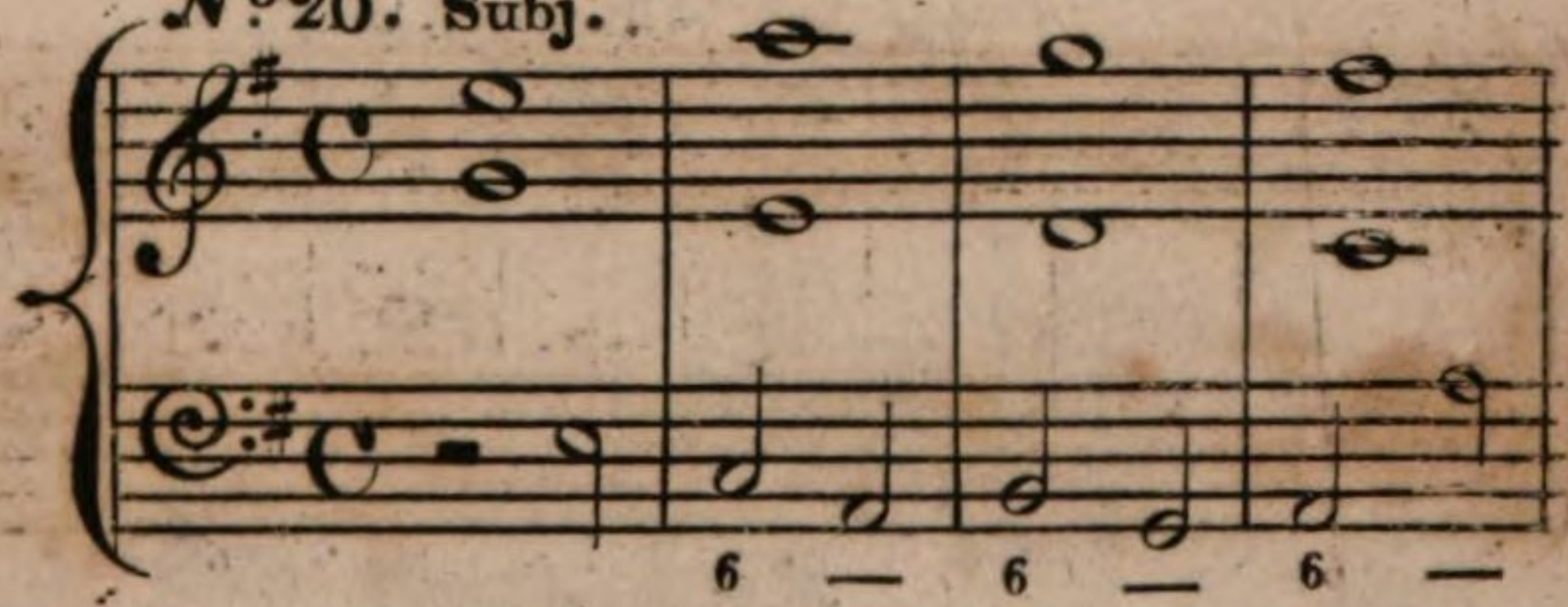


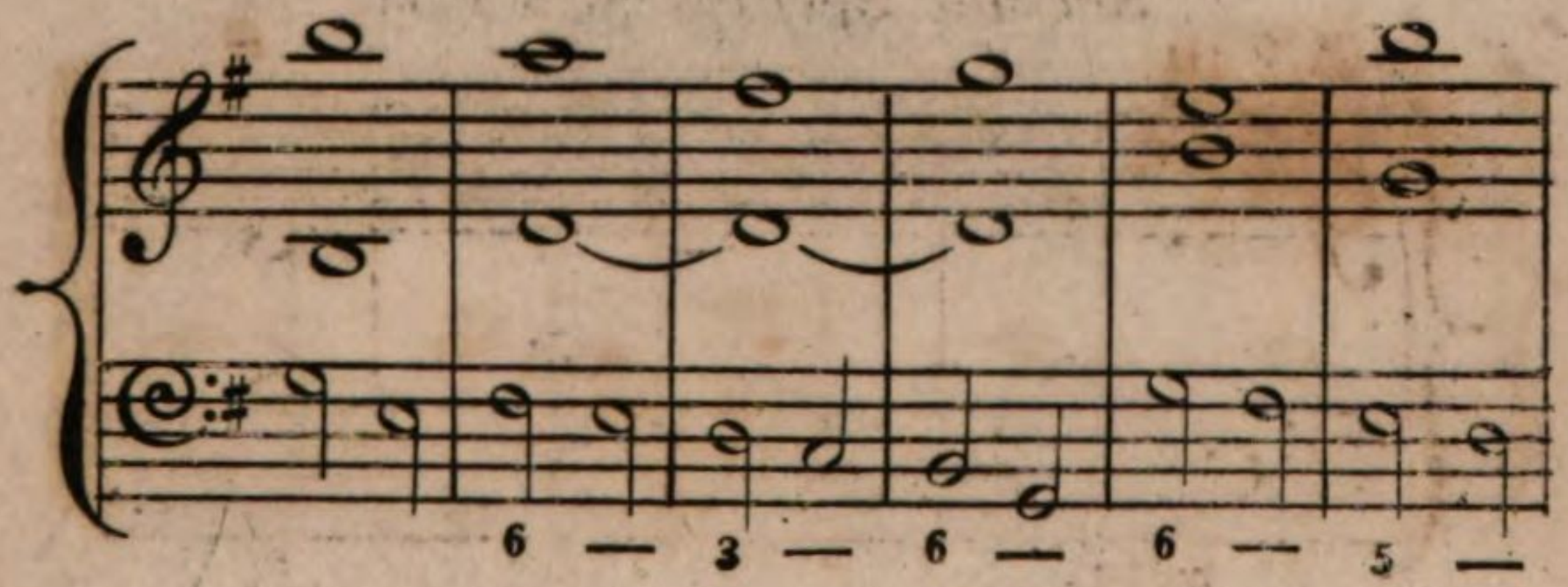


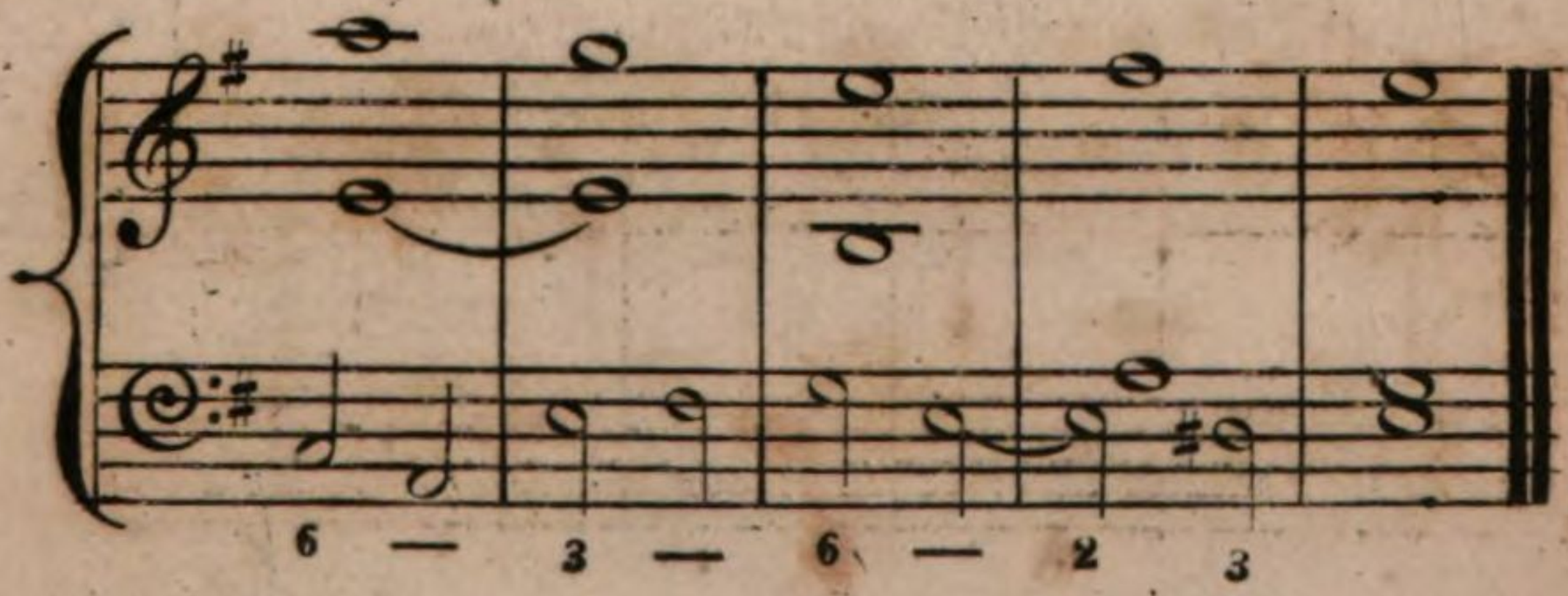
Termination borrowed from fourth Species.



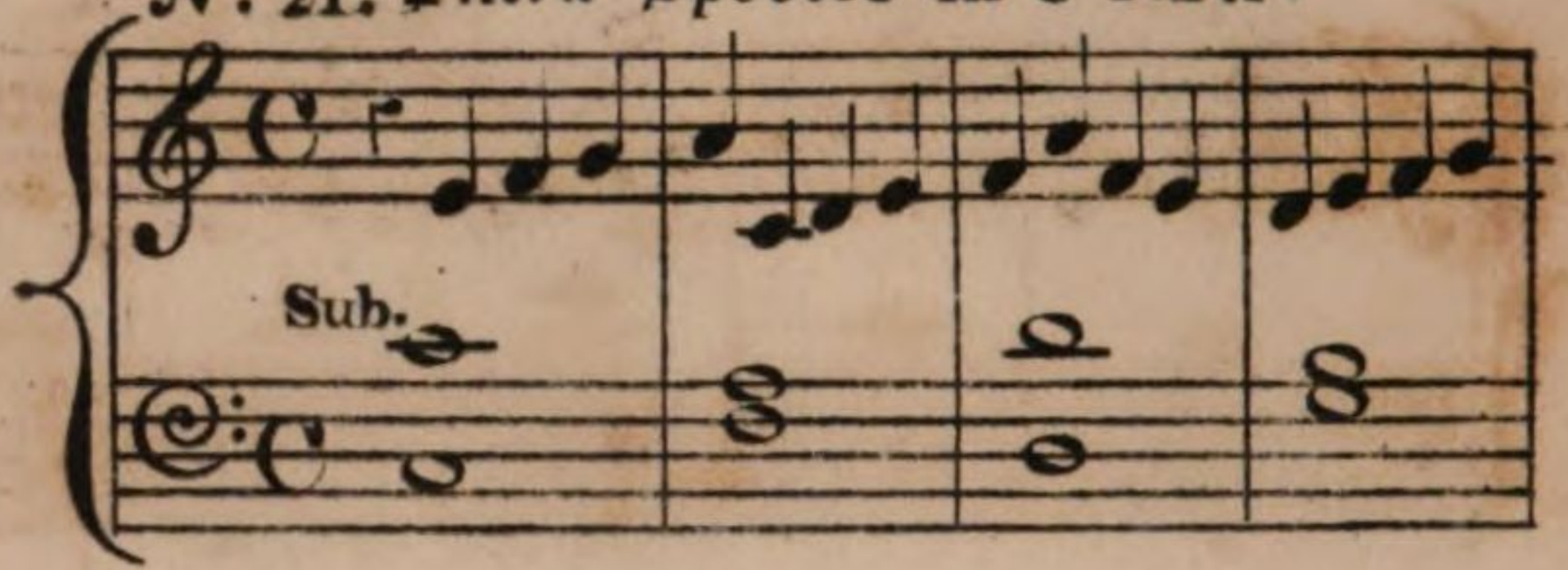
Nº 20. Subj.

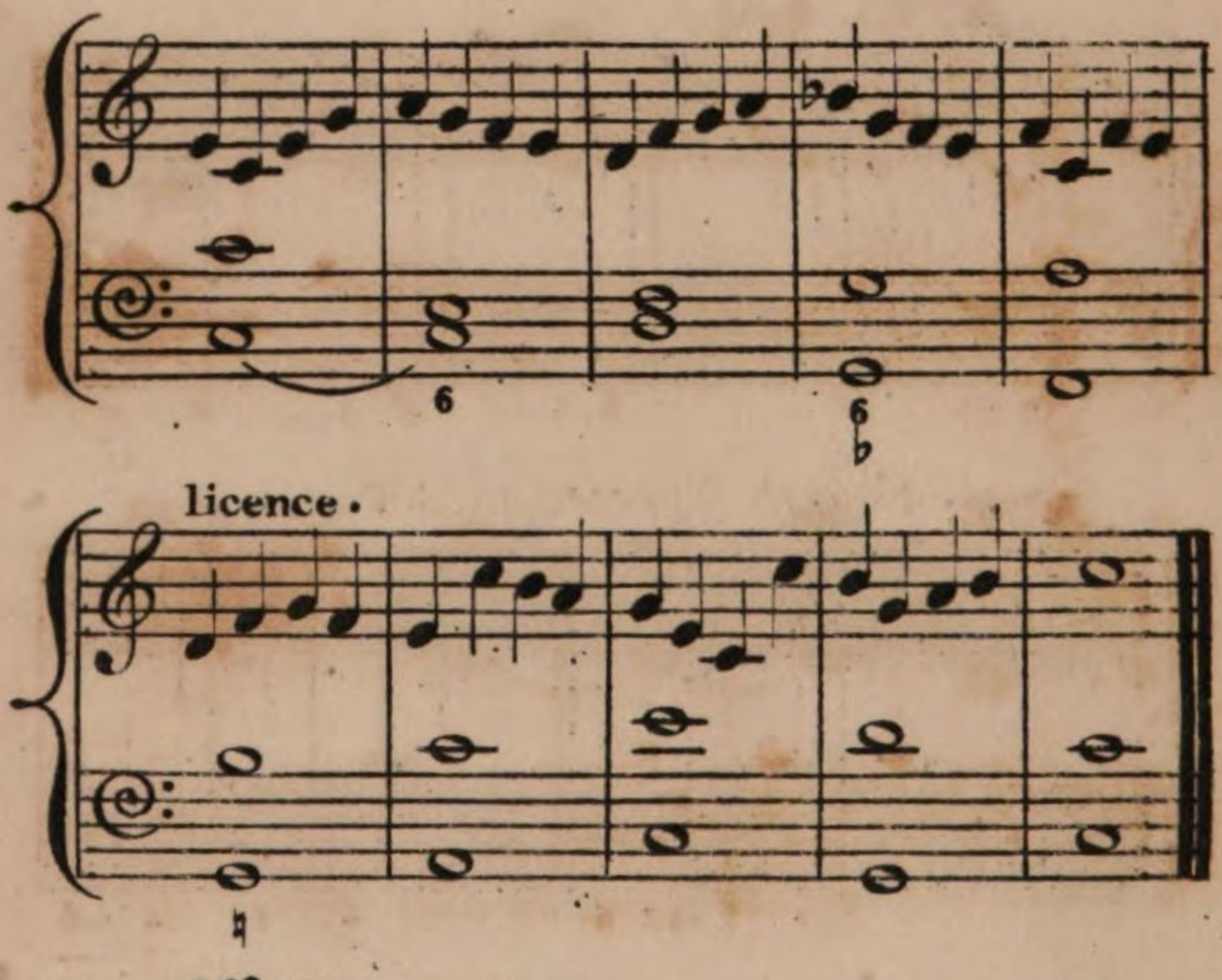




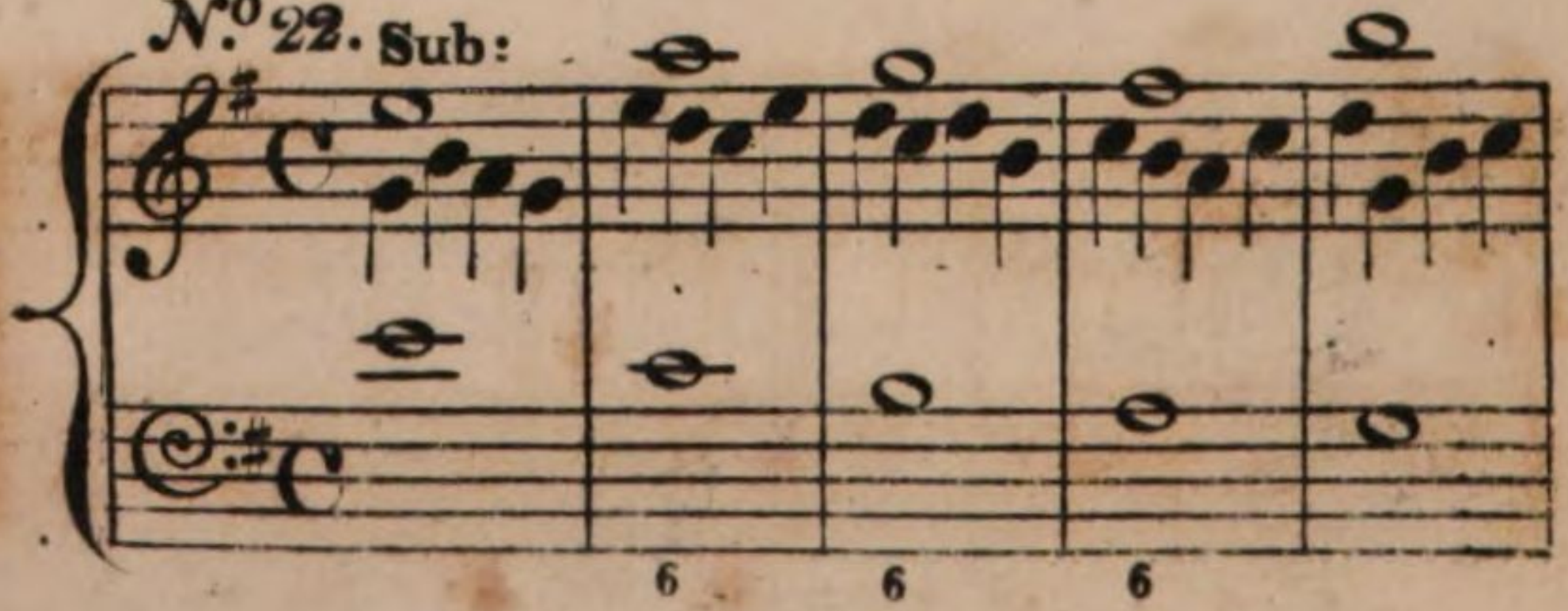


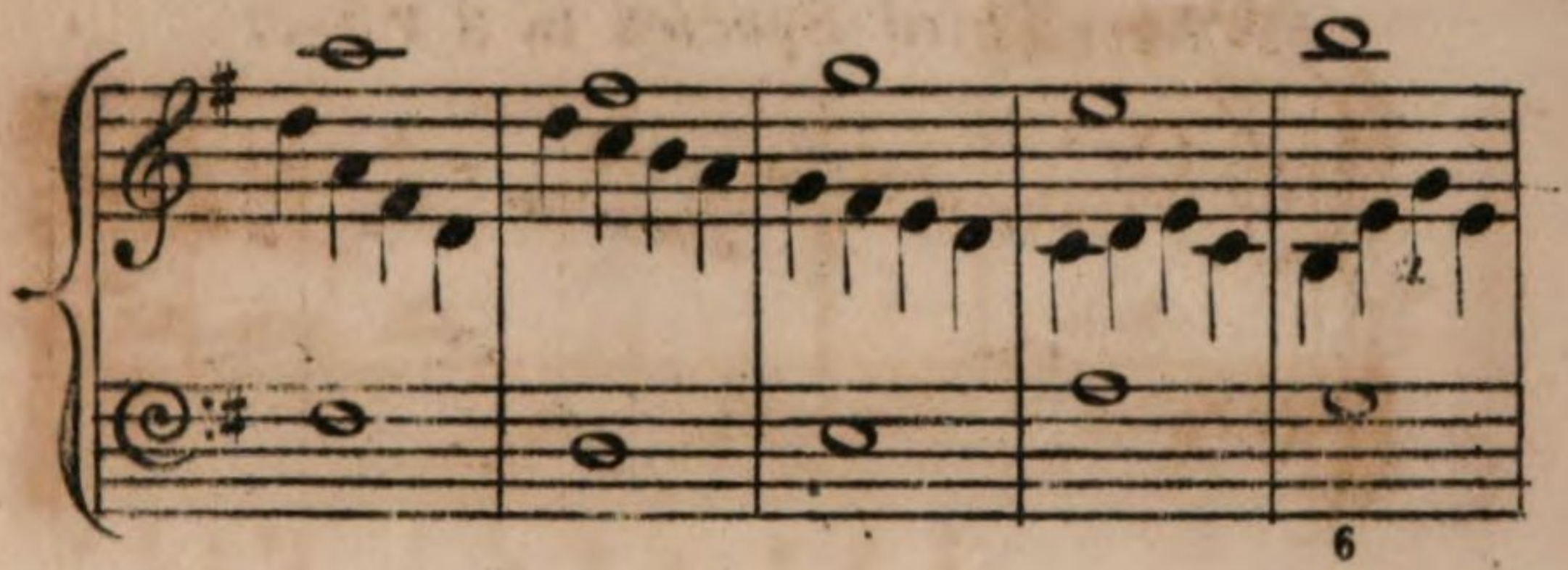
N.º 21. *Third Species* in 3 Parts.

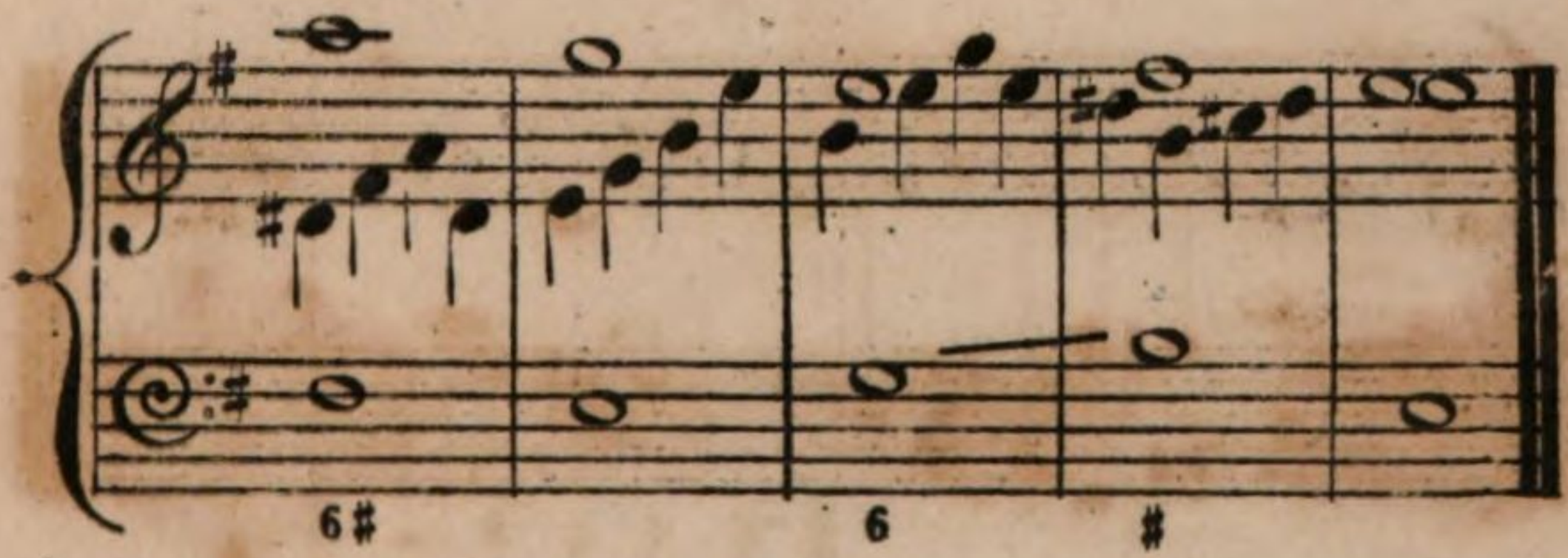




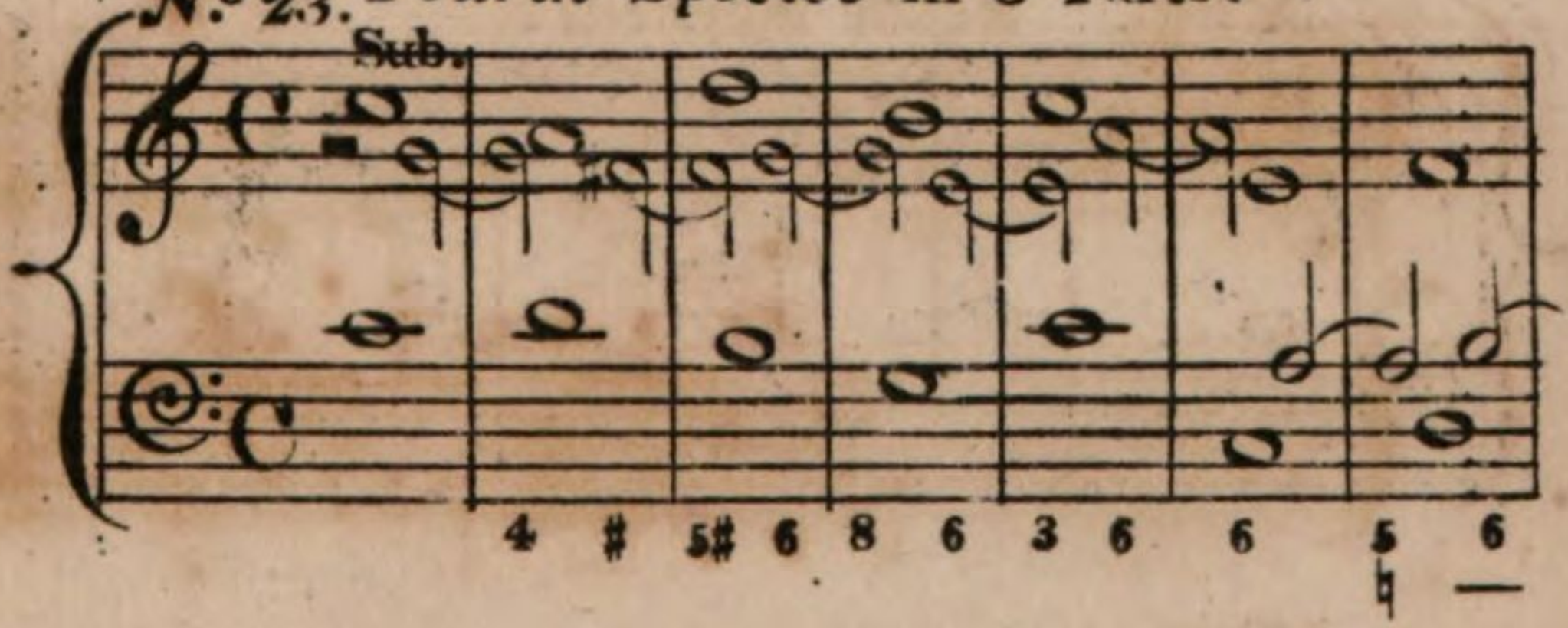
N.º 22. Sub:

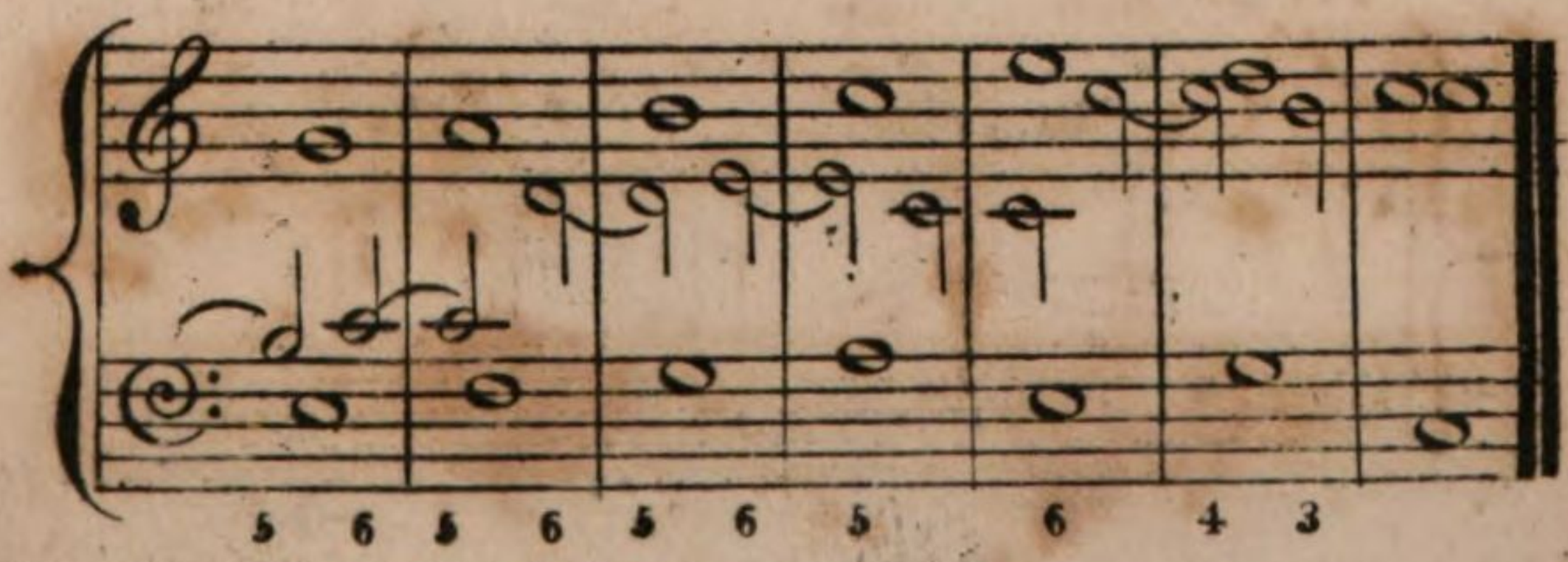


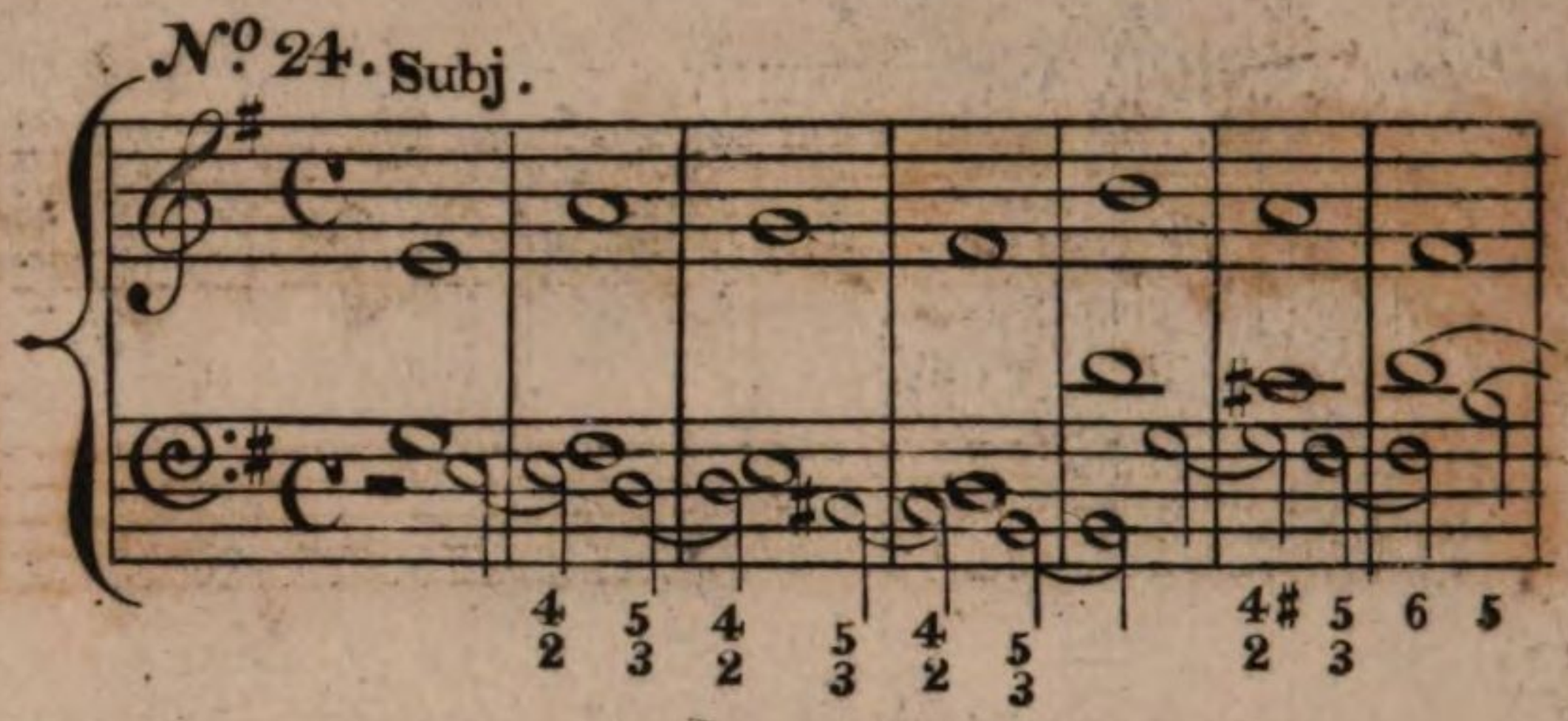


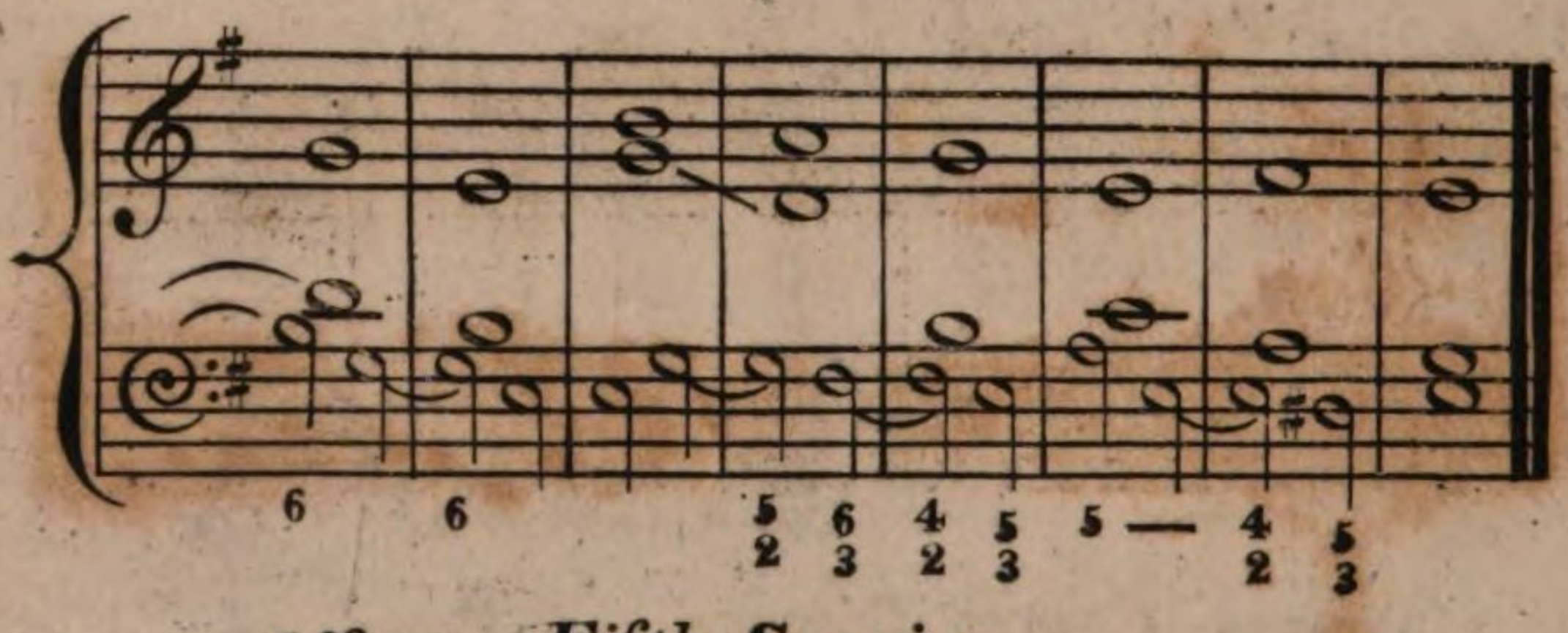


N.º 23. *Fourth Species* in 3 Parts.

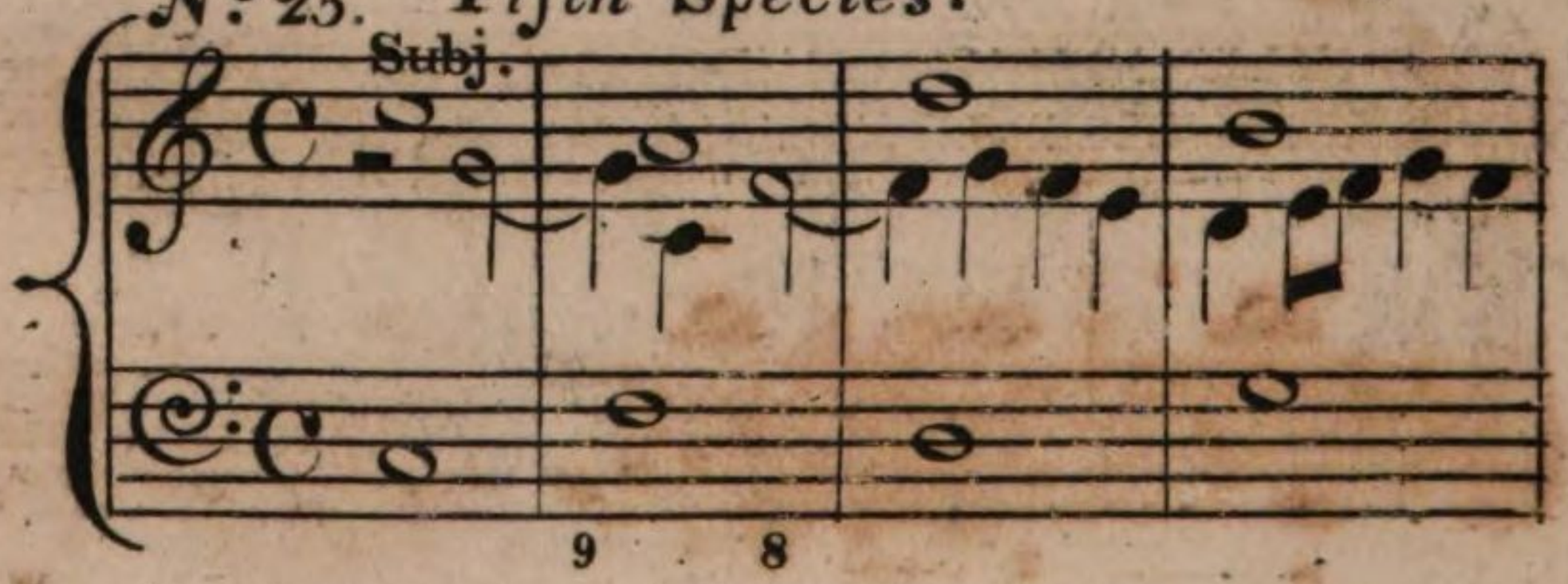


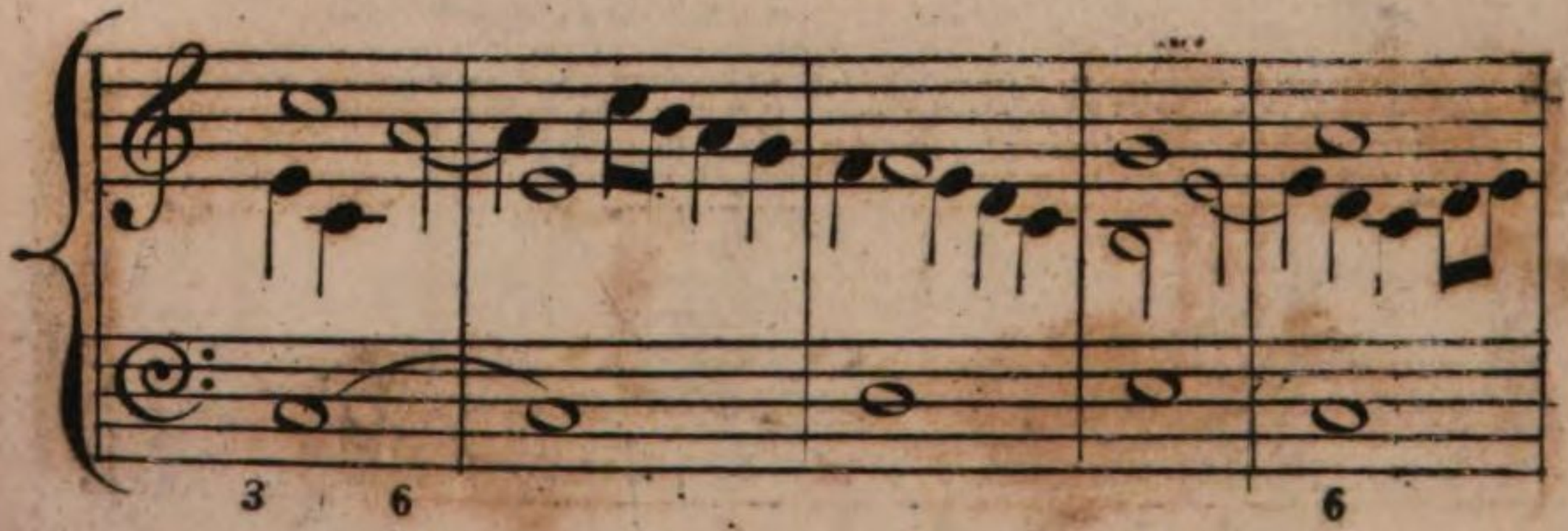


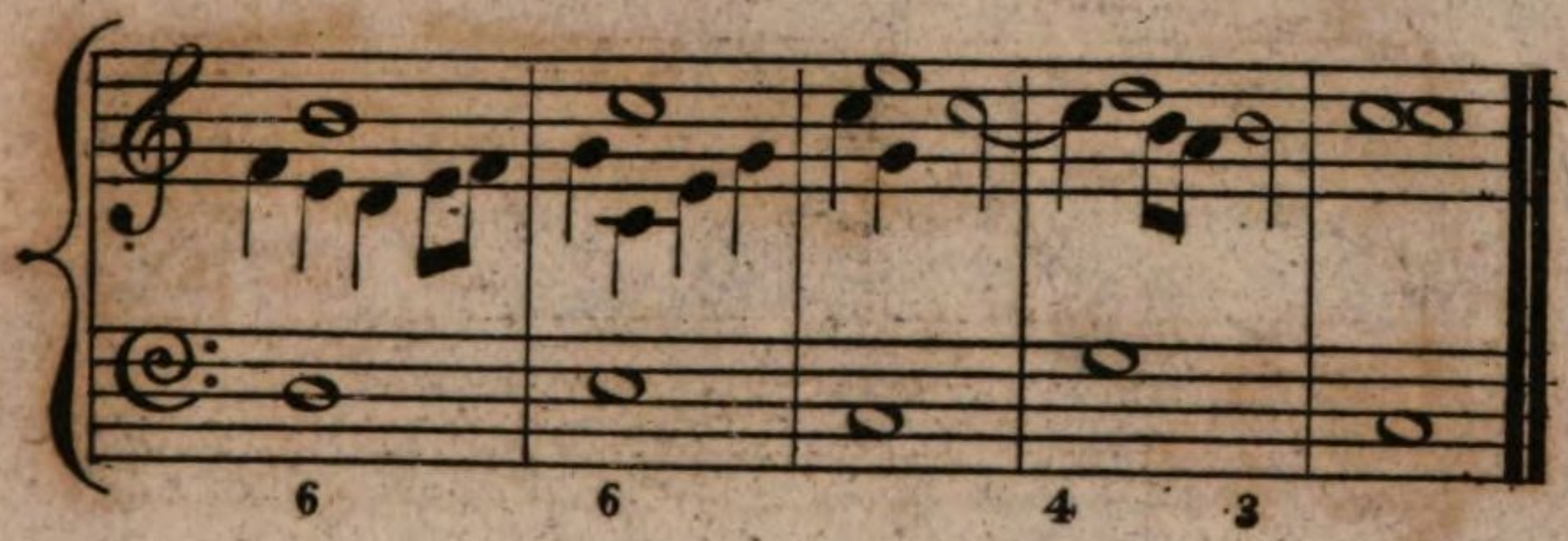




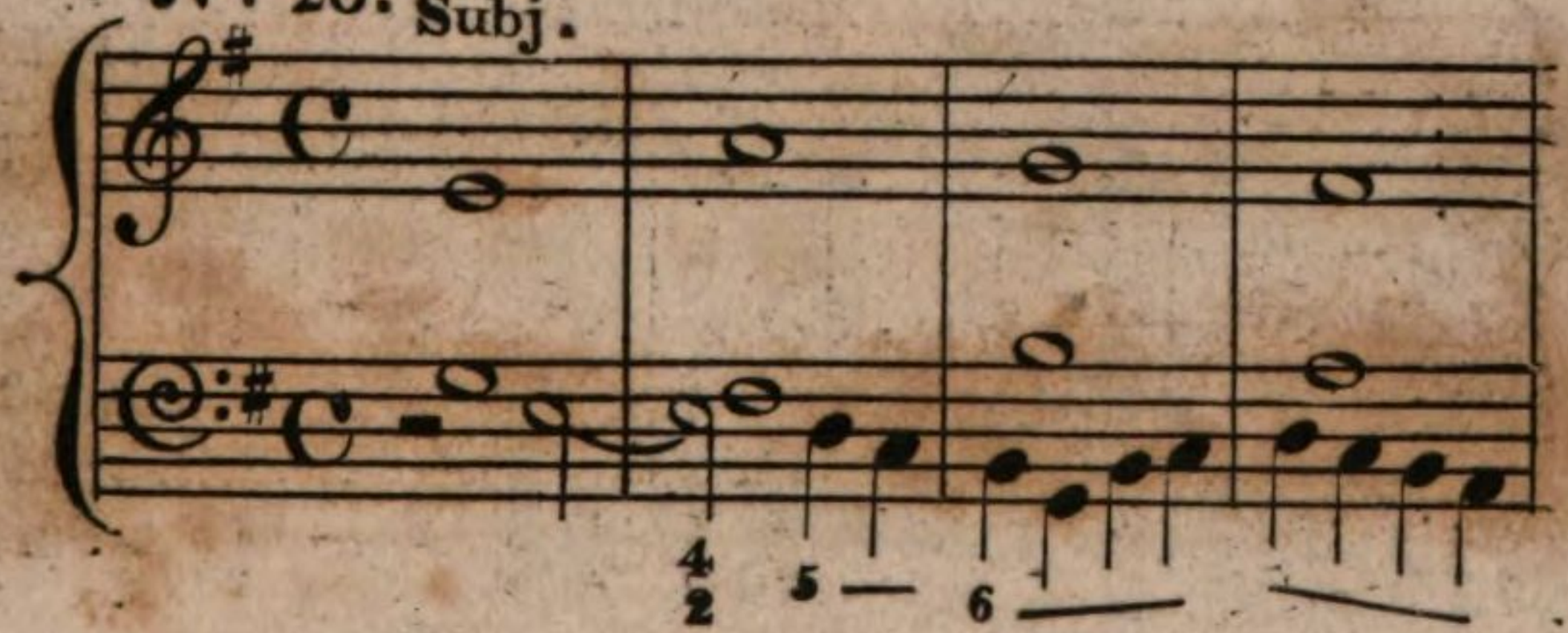
Nº 25. *Fifth Species.*

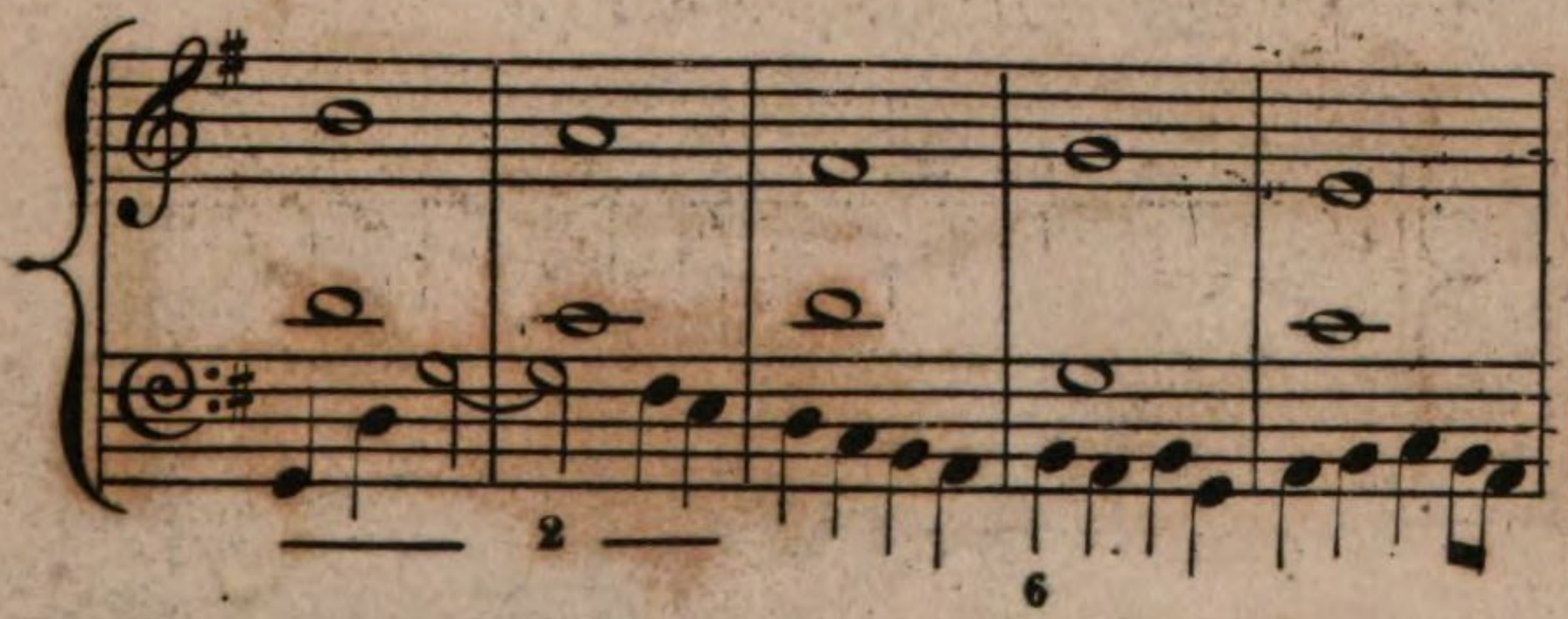


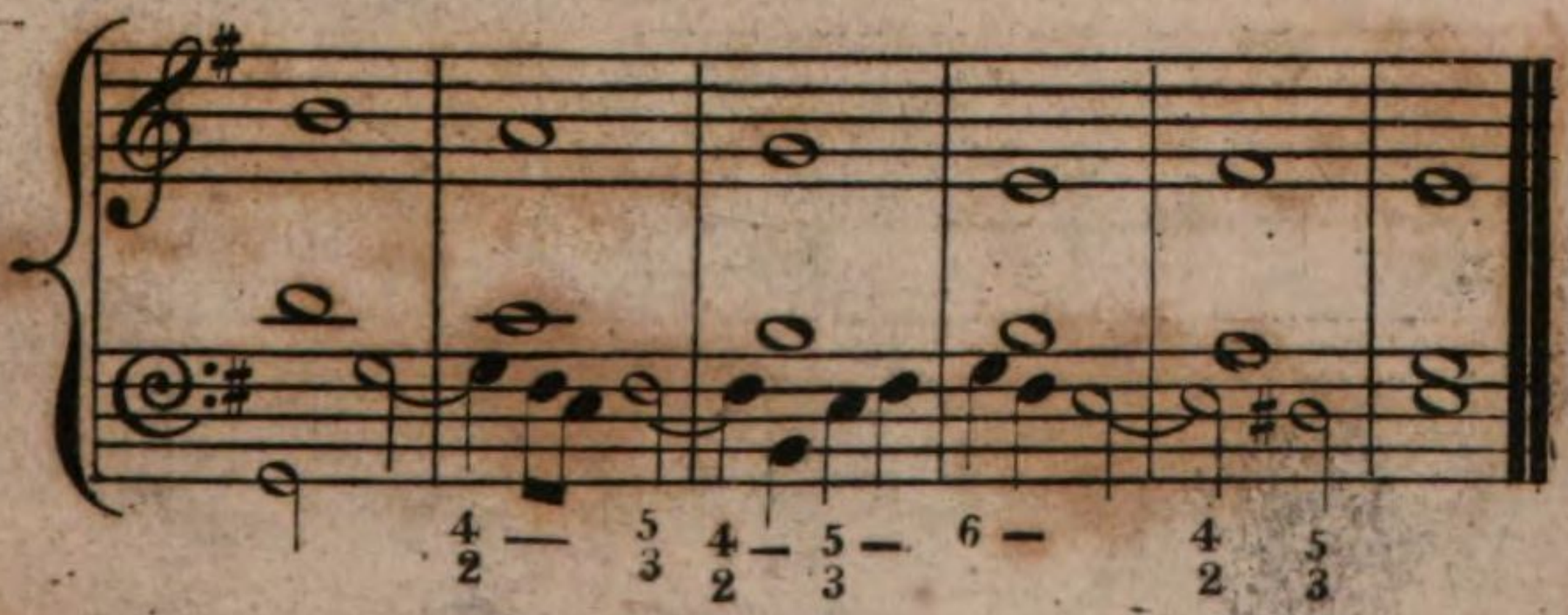




Nº 26. Subj.

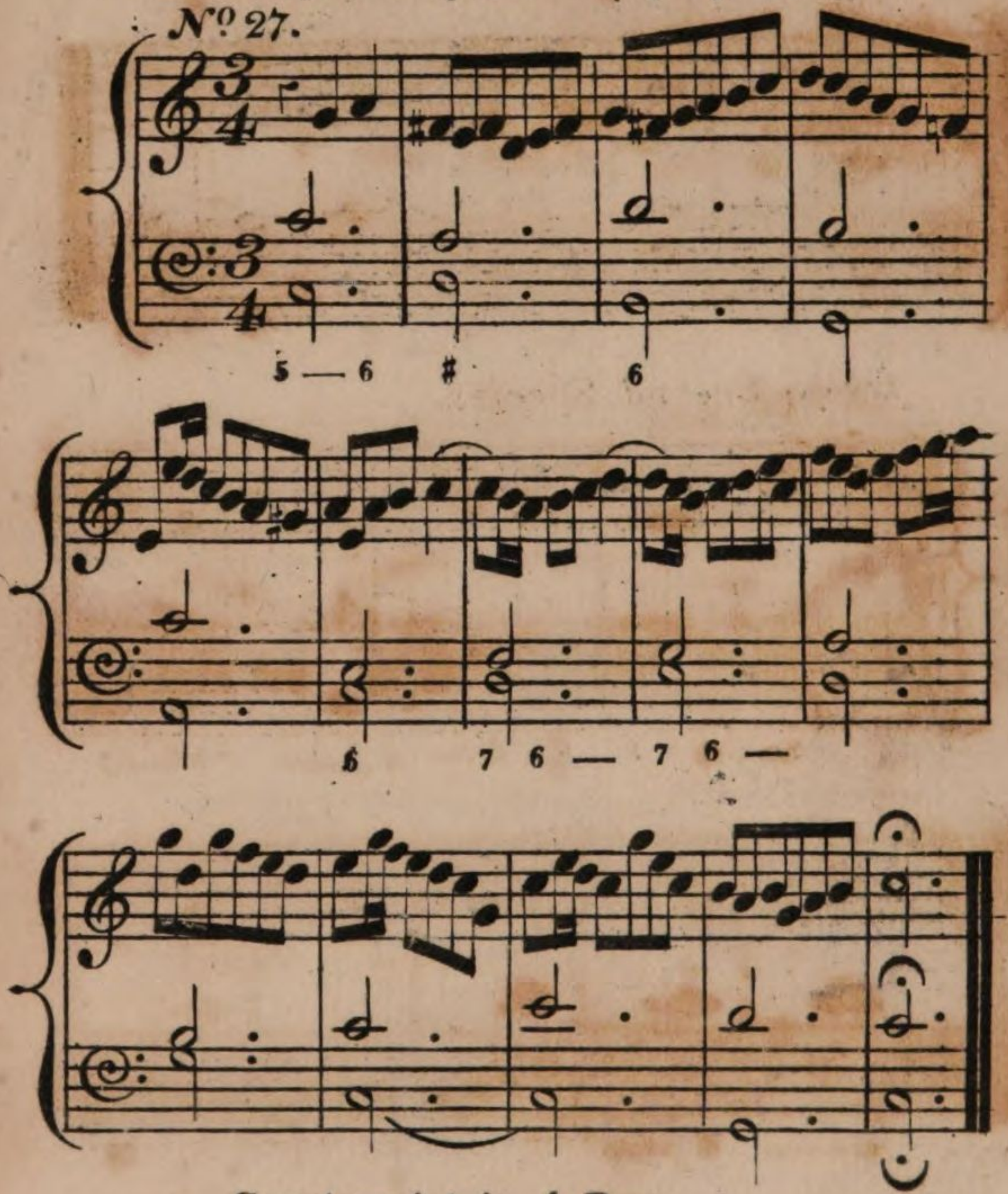






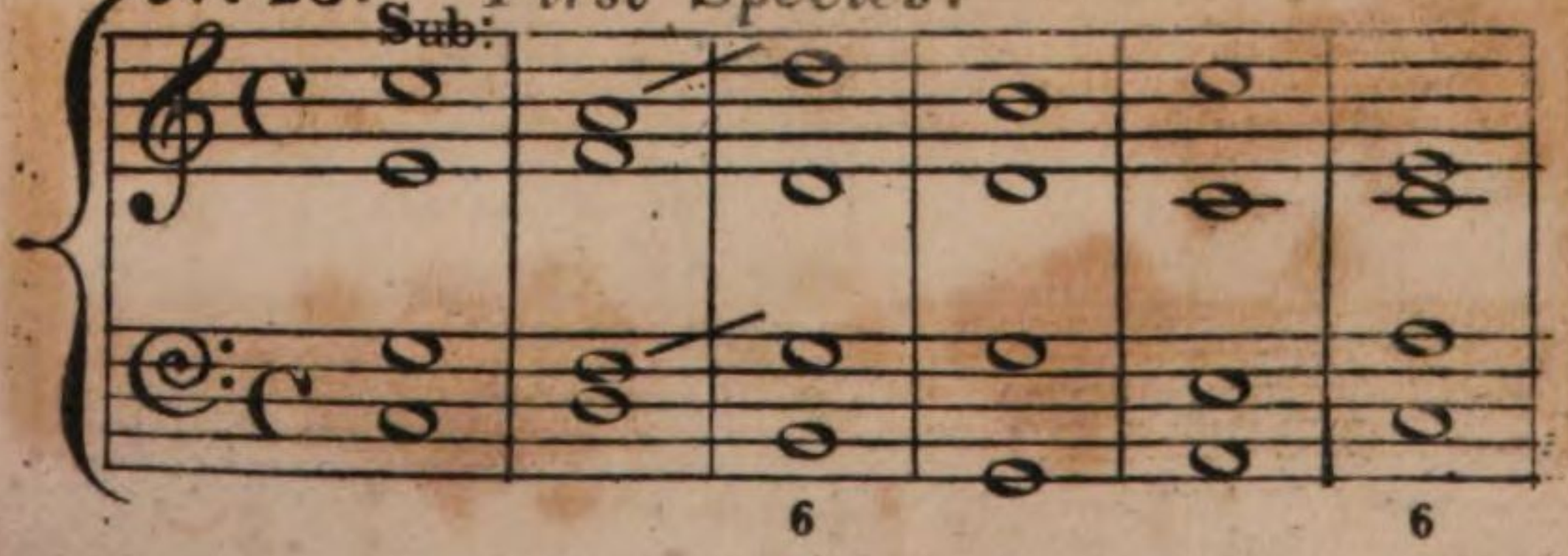
Ex. of the 5th Species in *Triple Time*.

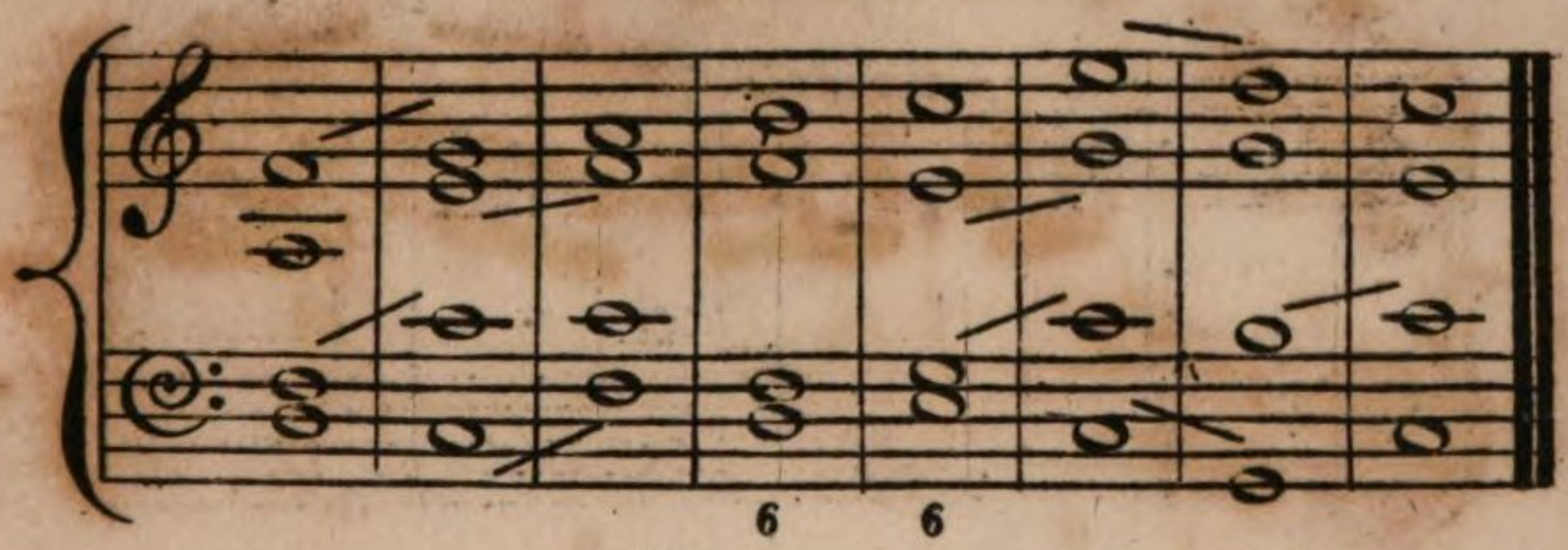
Nº 27.



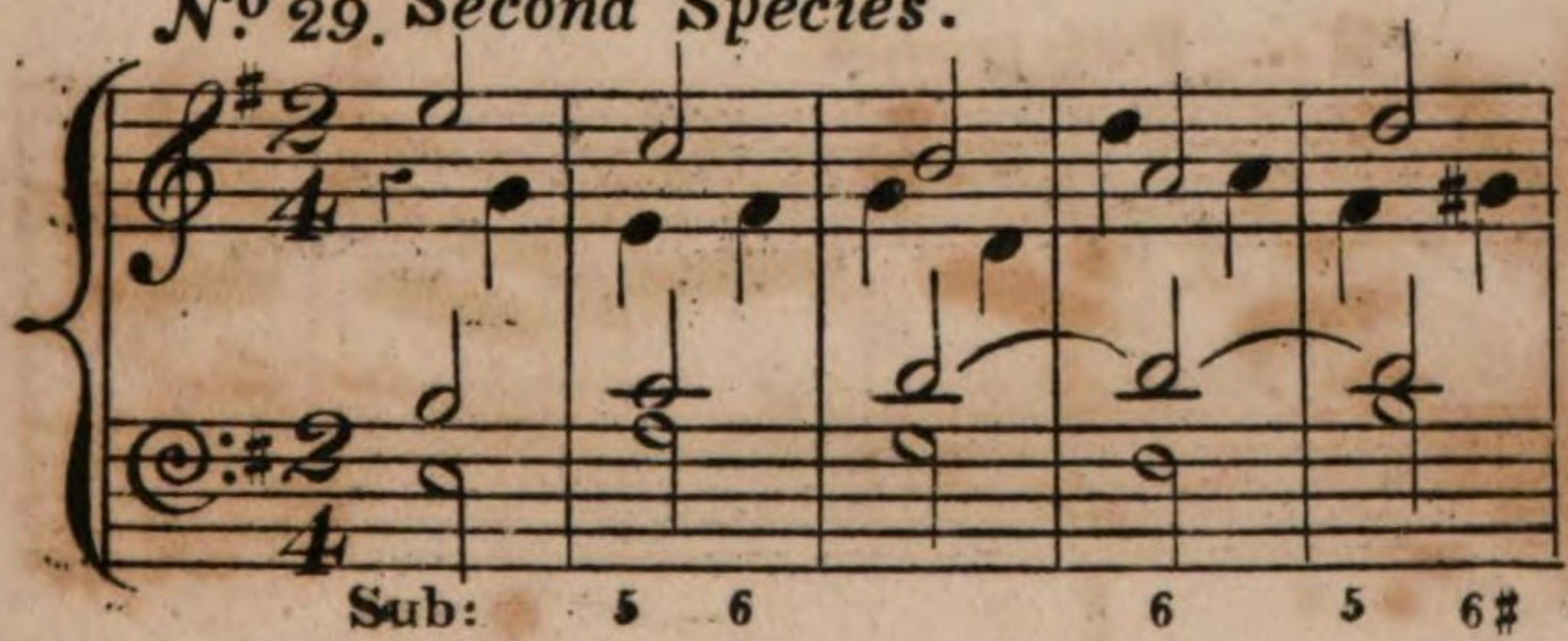
Counterpoint in 4 Parts.

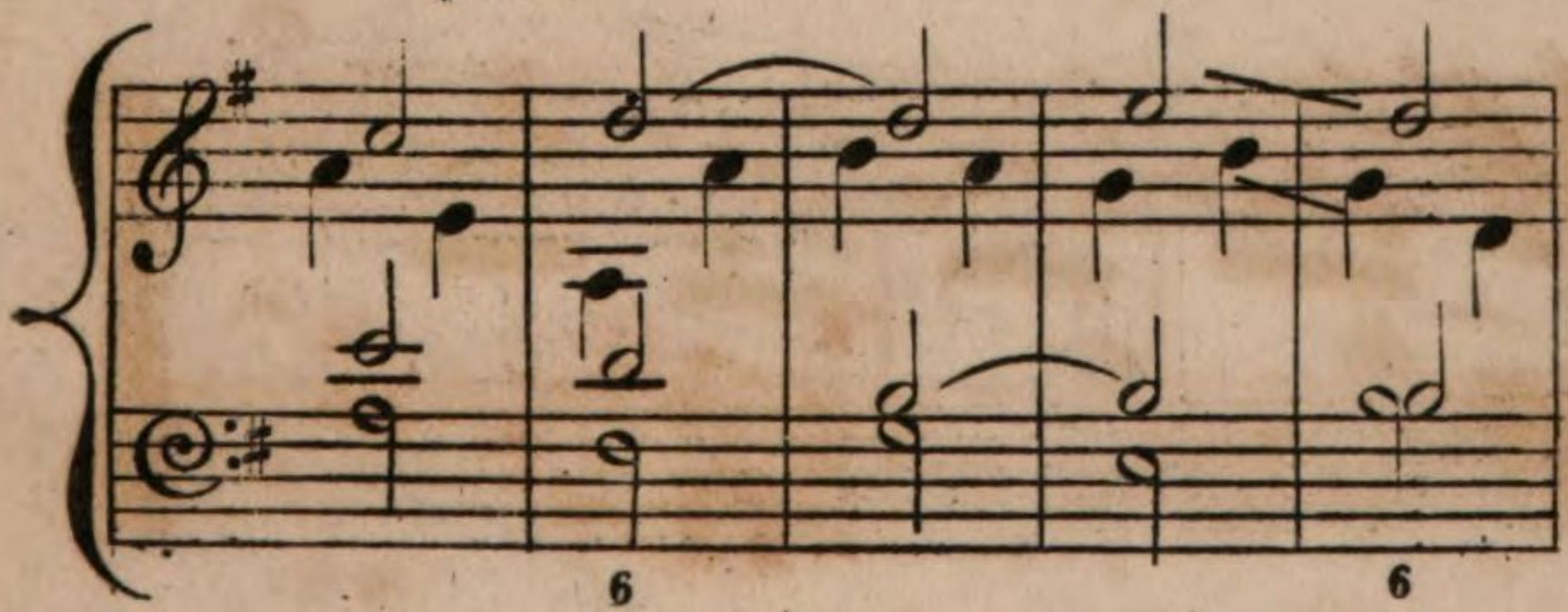
Nº 28. *First Species.*

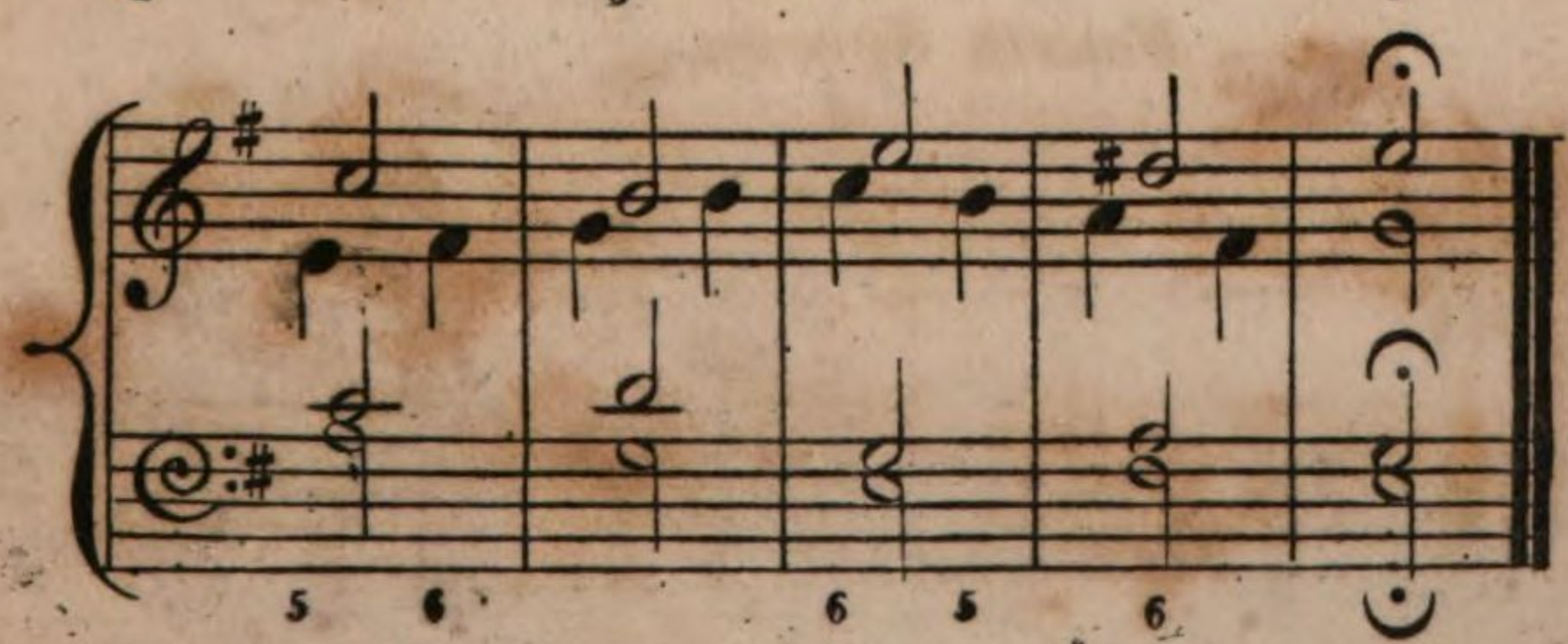




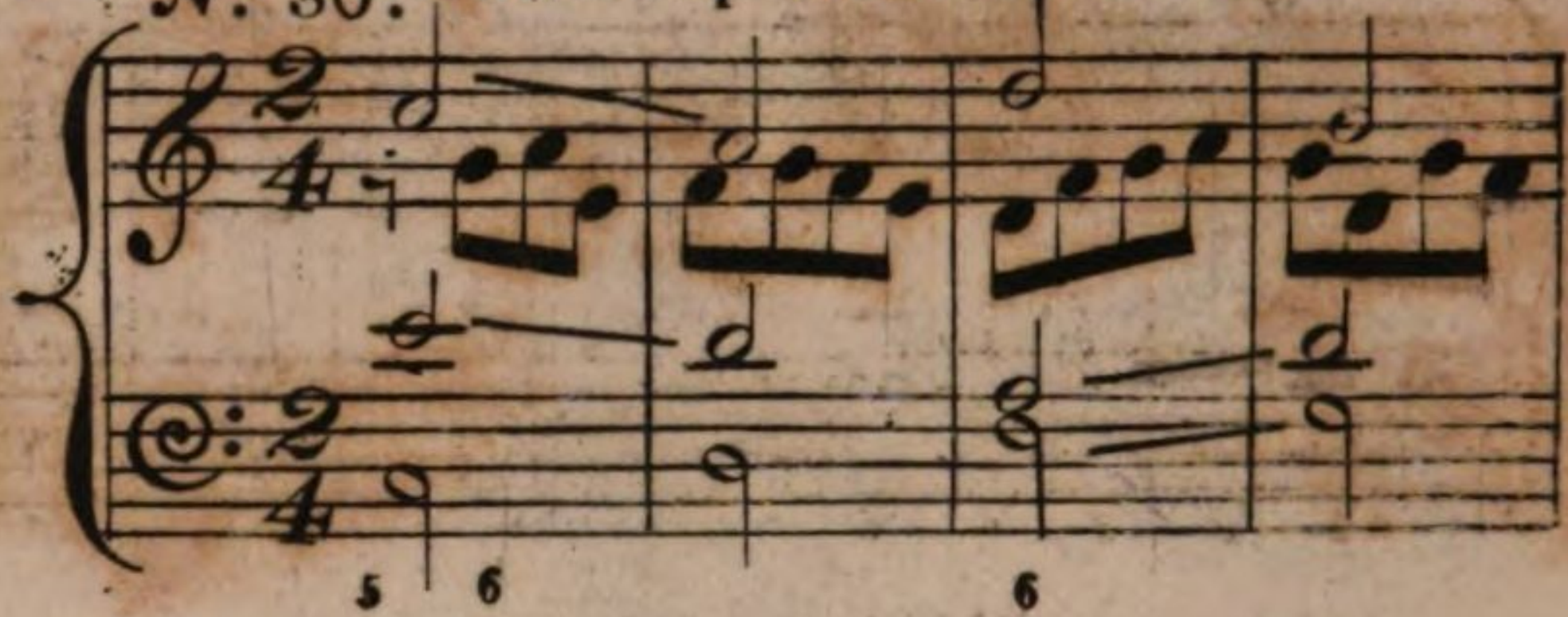
Nº 29. Second Species.



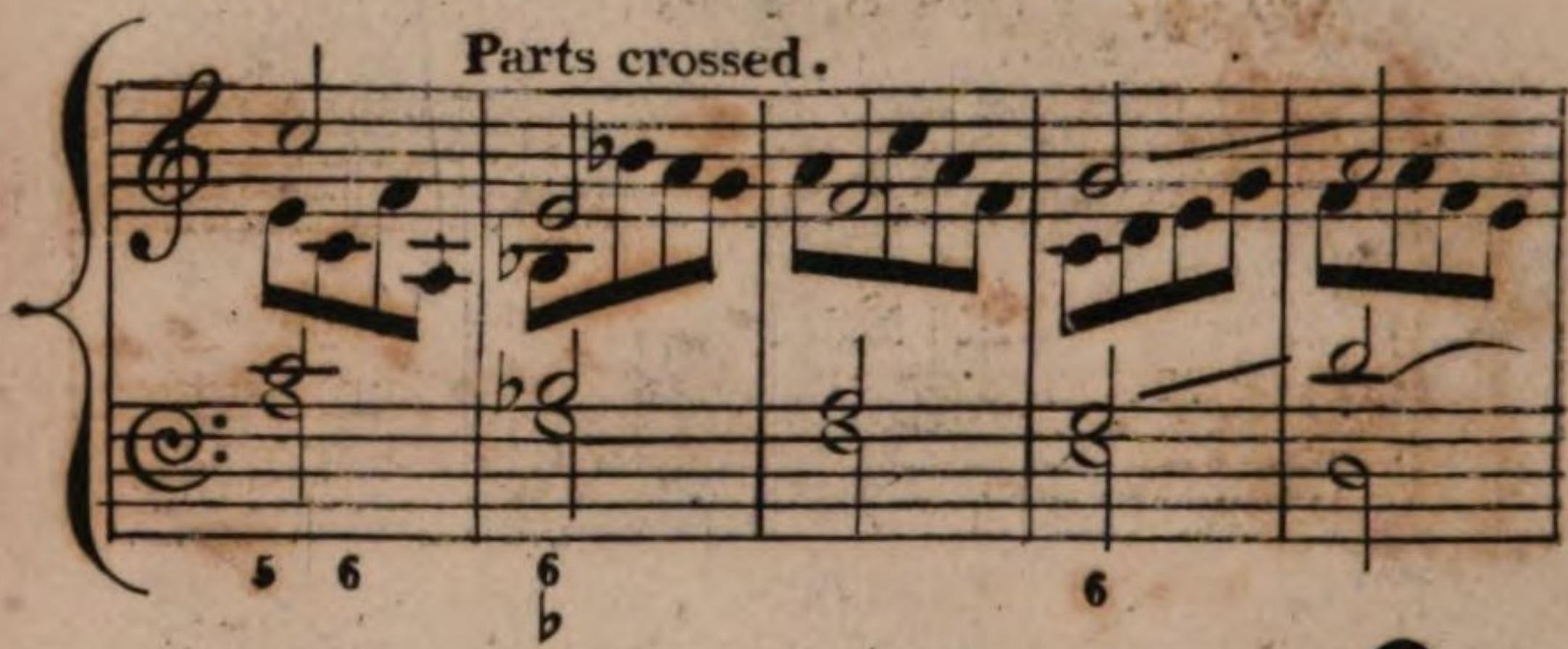


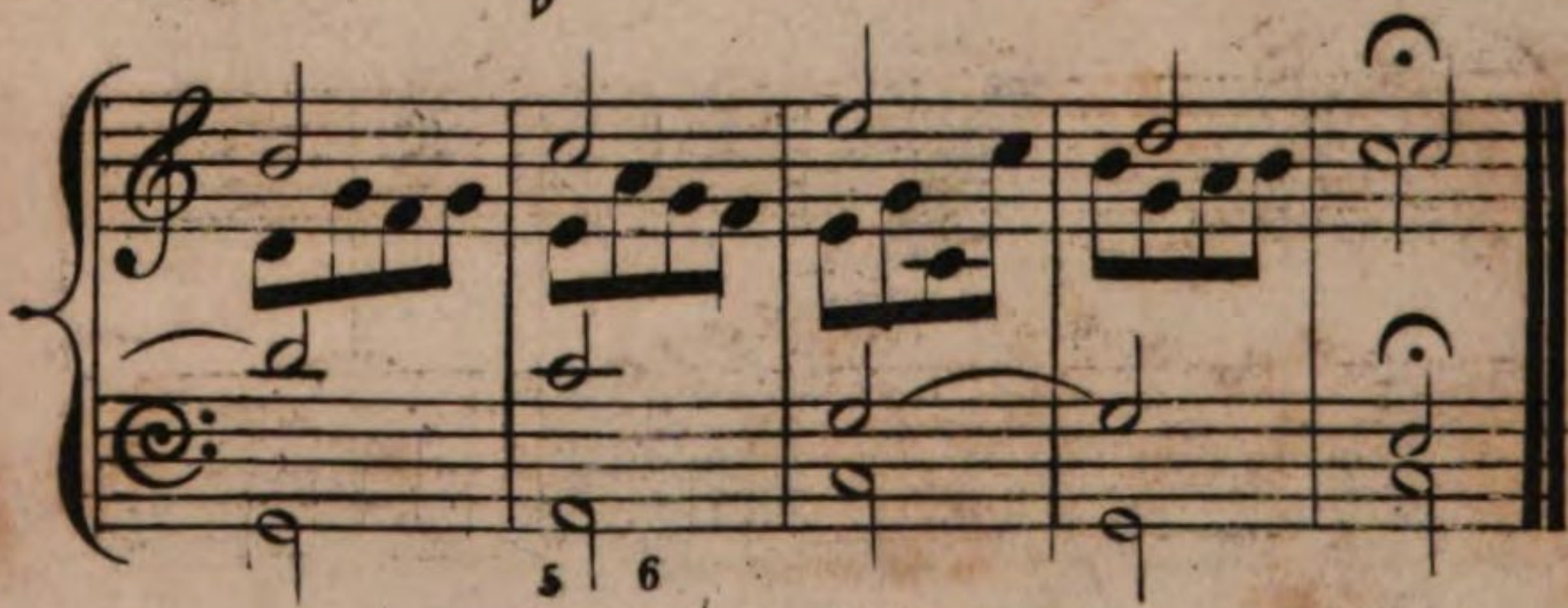


Nº 30. *Third Species.*

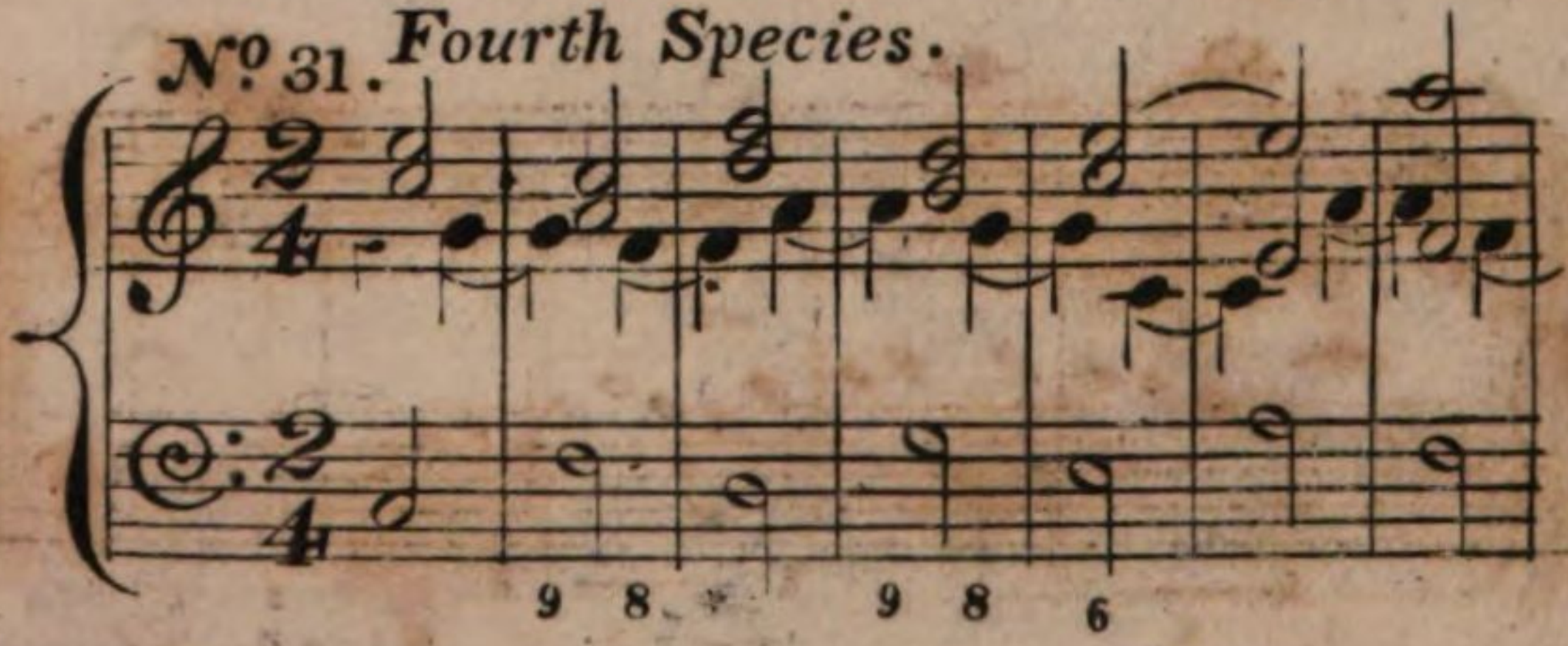


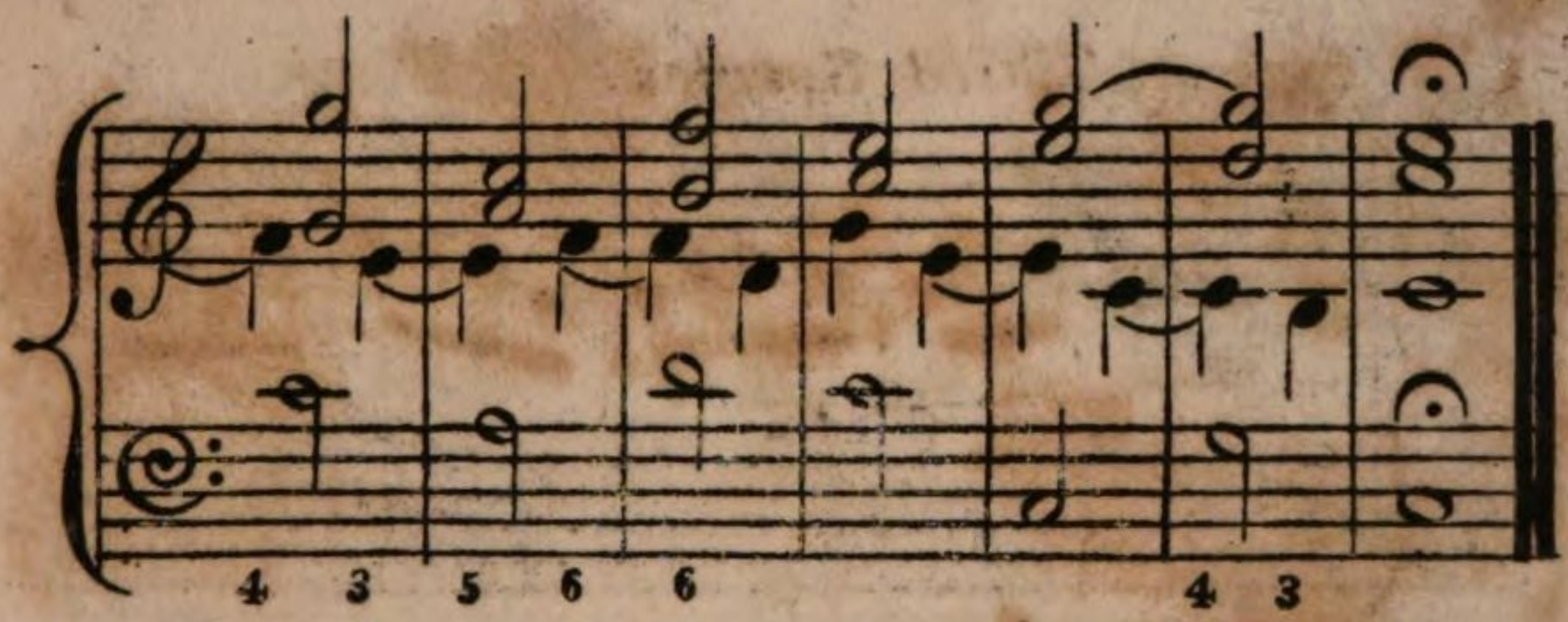
Parts crossed.



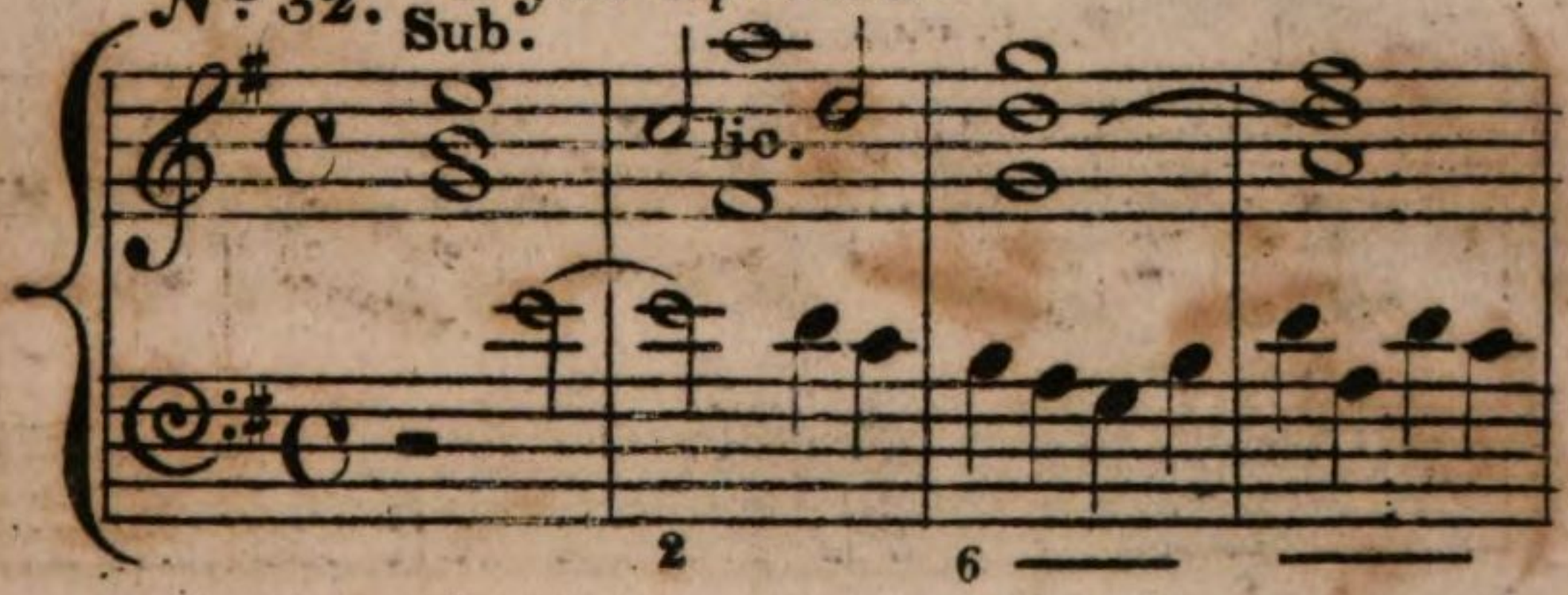


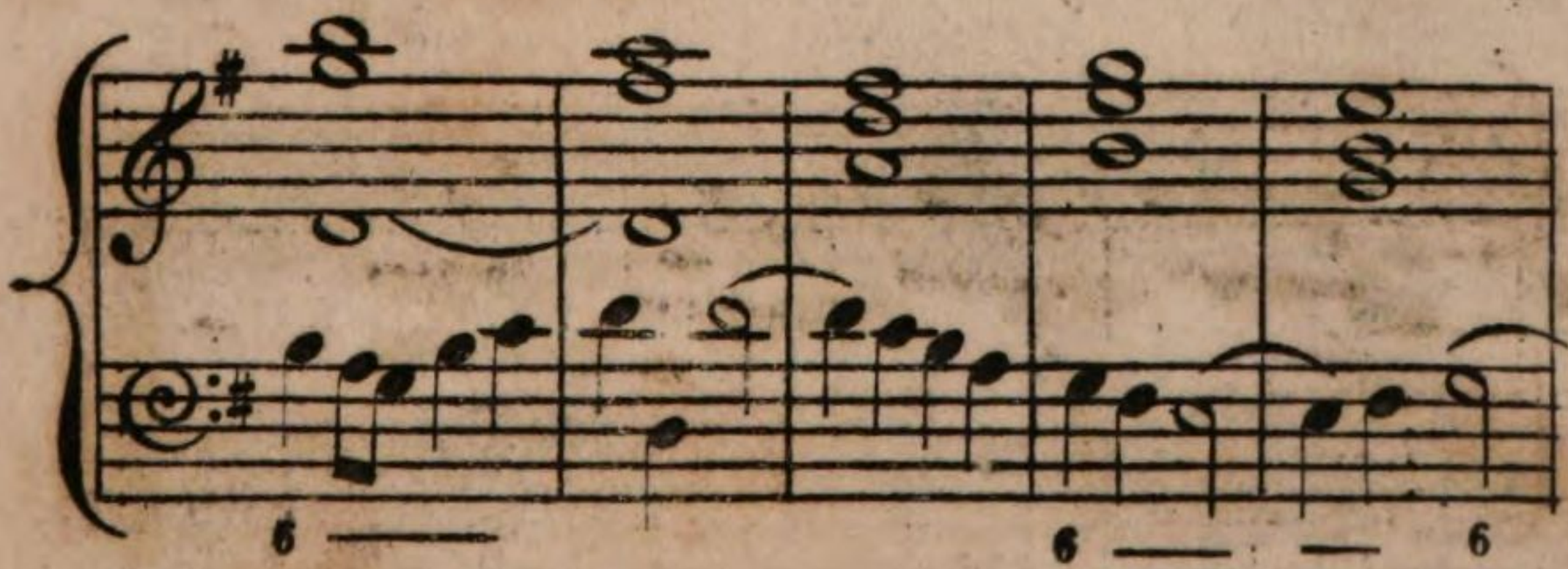
Nº 31. *Fourth Species.*

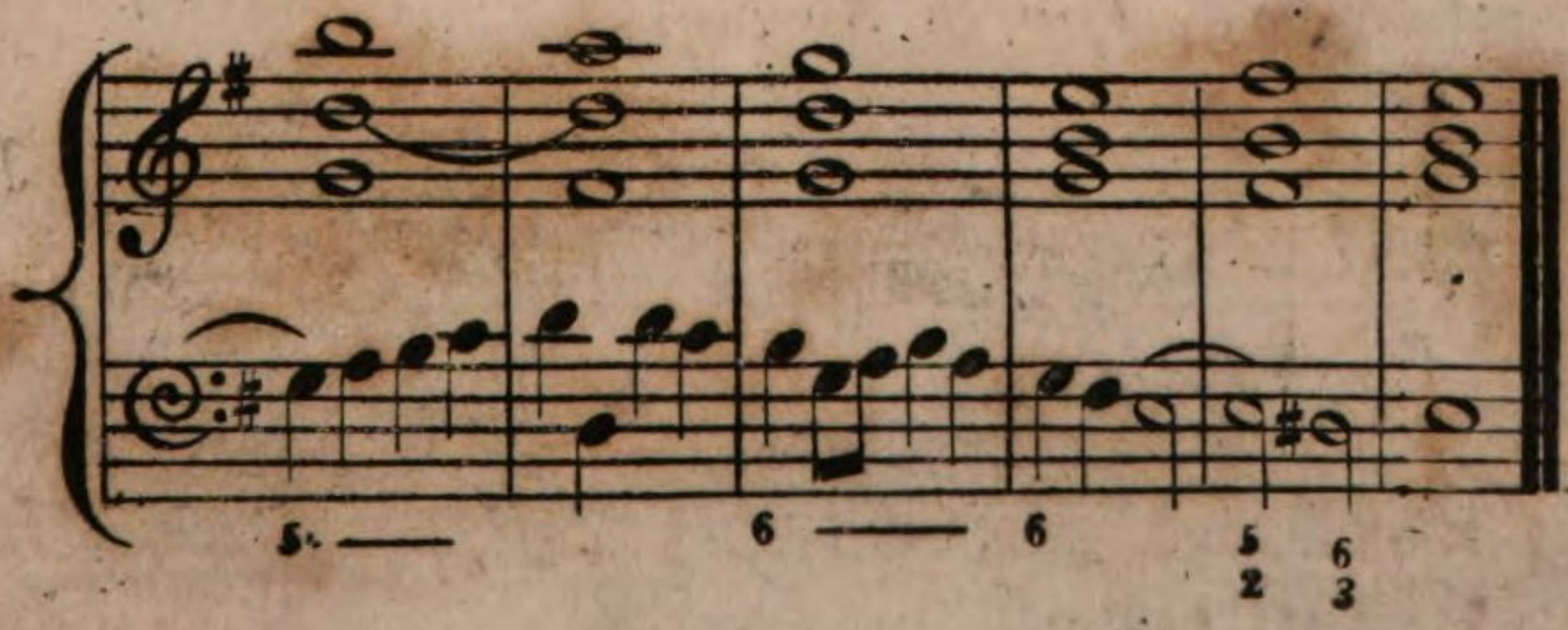




Nº 32. *Fifth Species.*

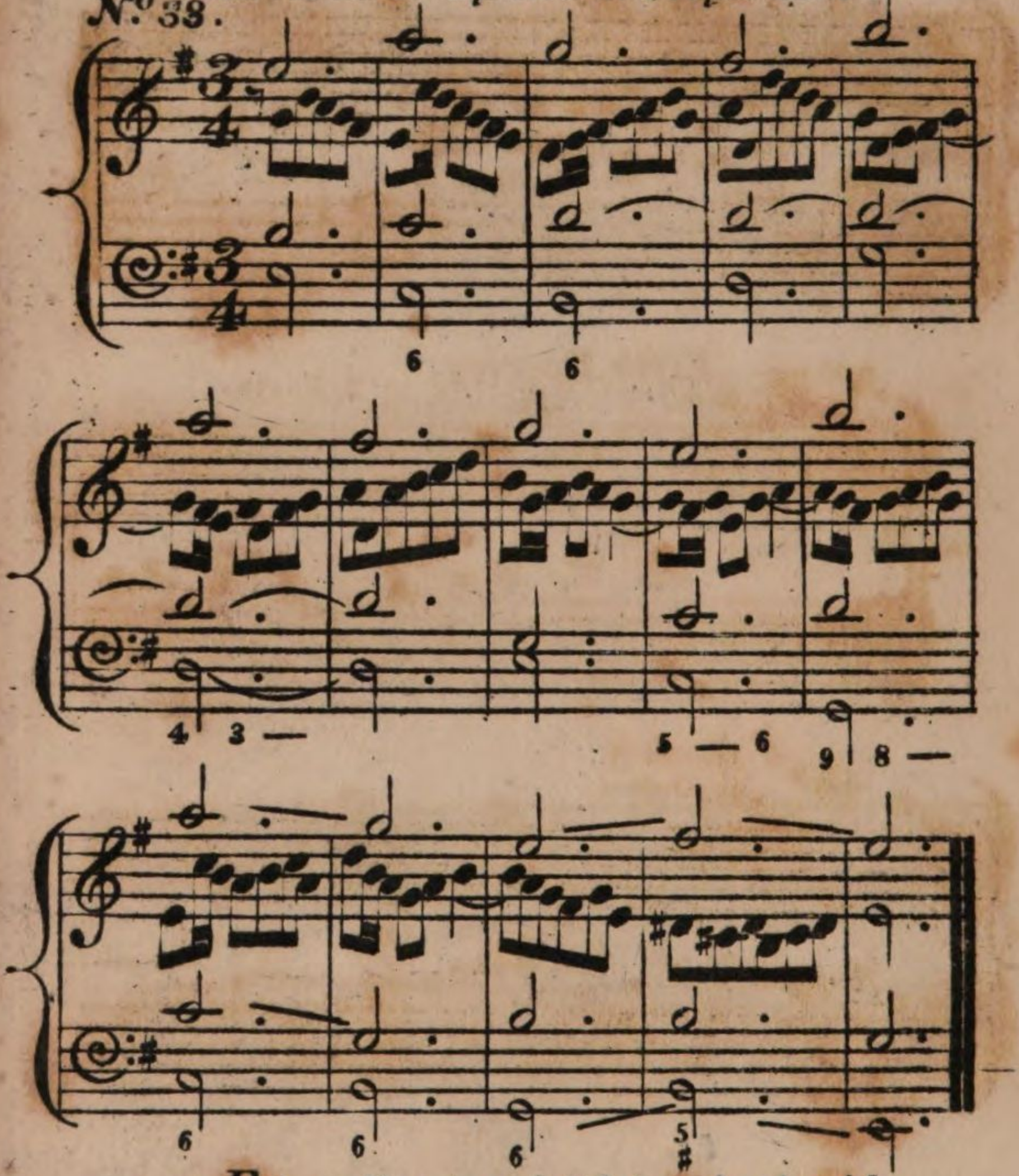






Ex. of the 5th *Species* in *Triple Time.*

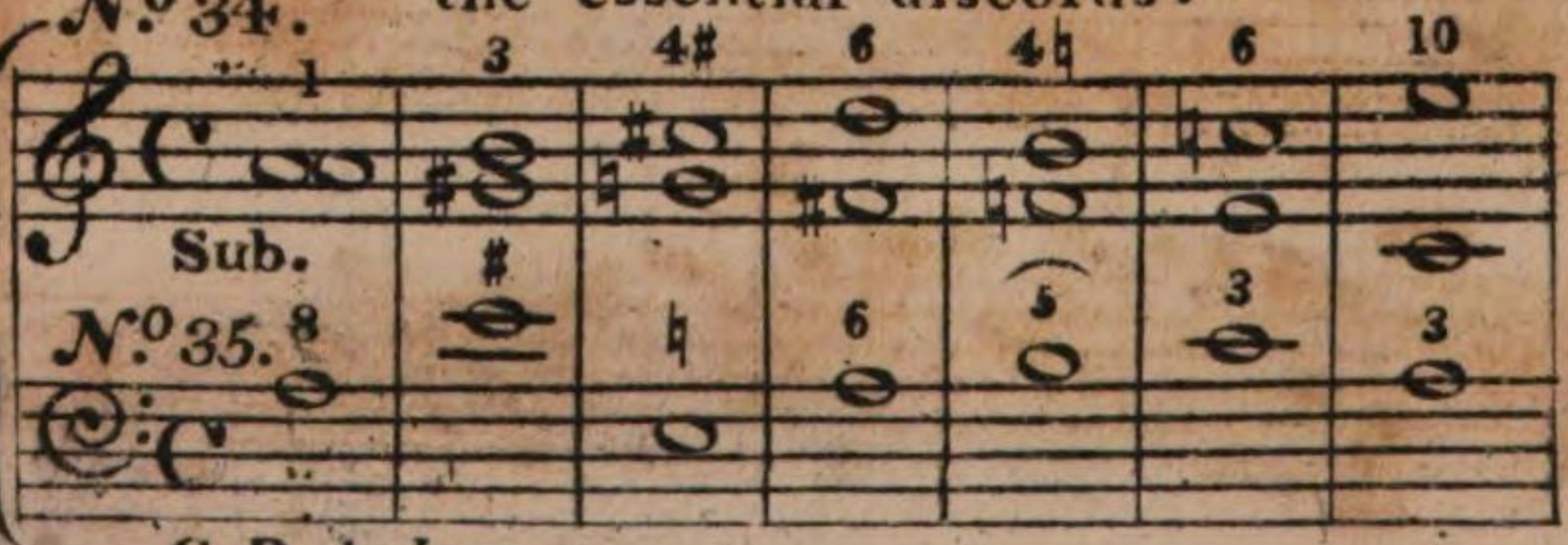
N.o 33.



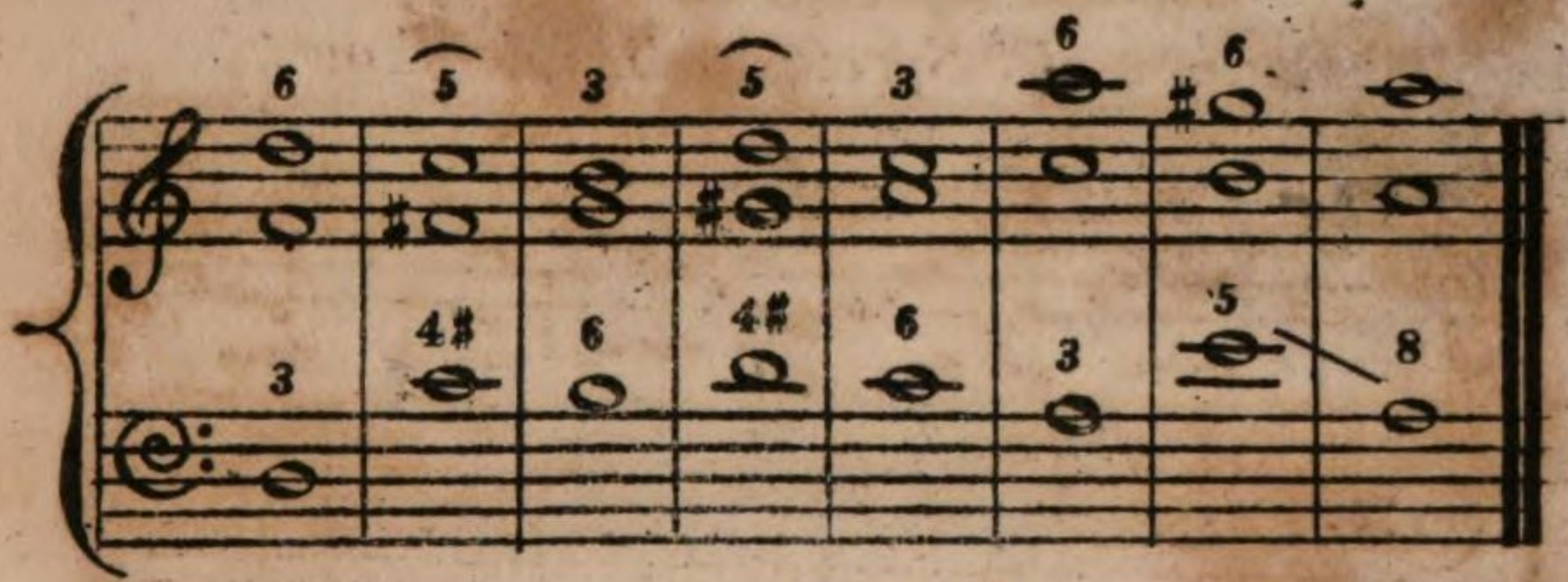
Ex. on Counterpoint intermixed with the essential discords.

N.o 34.

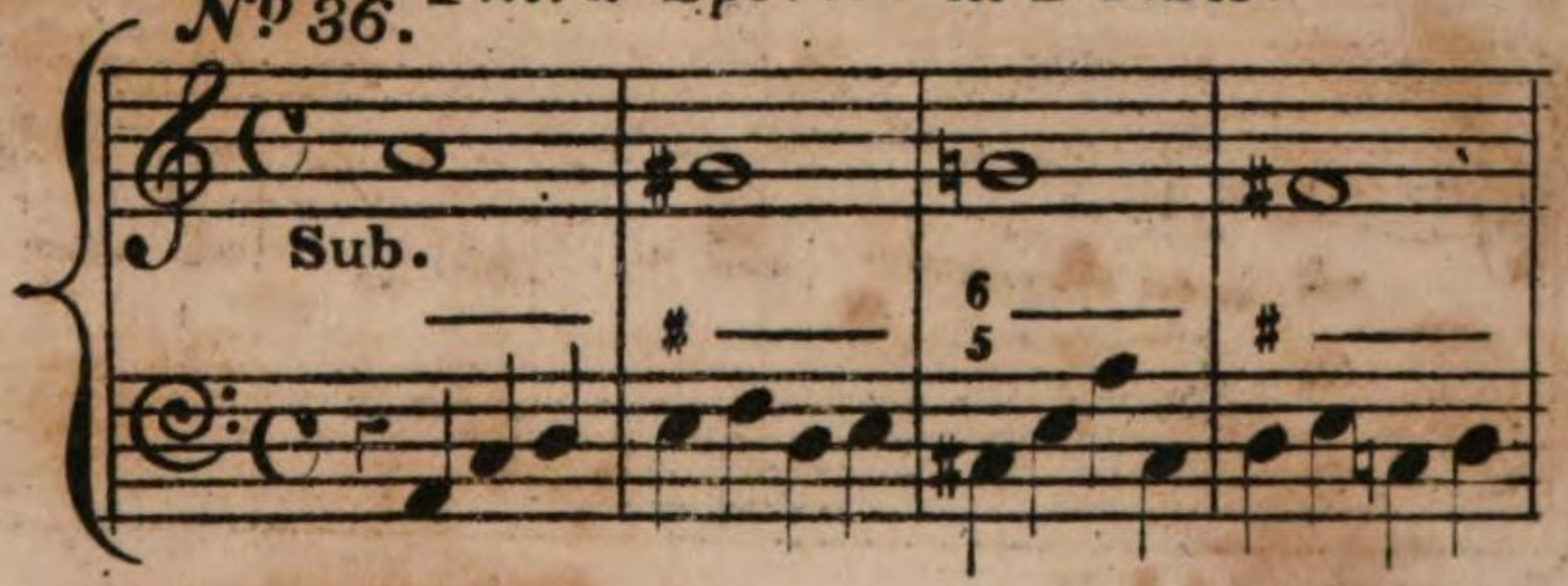
In Two parts only.

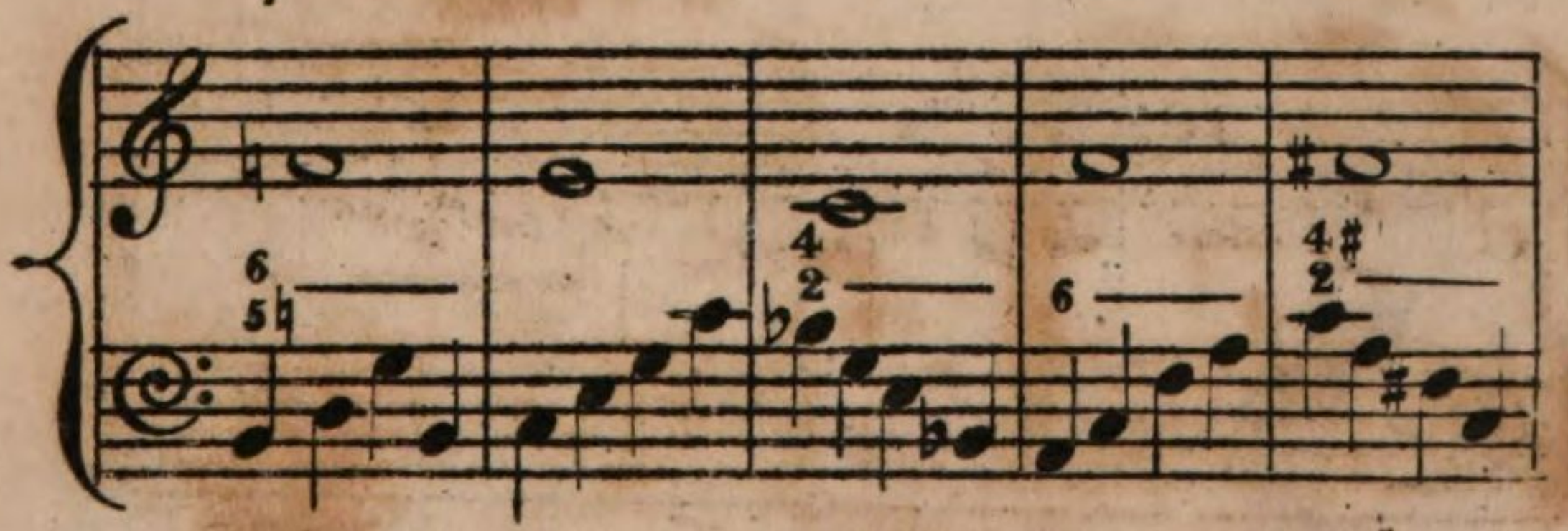


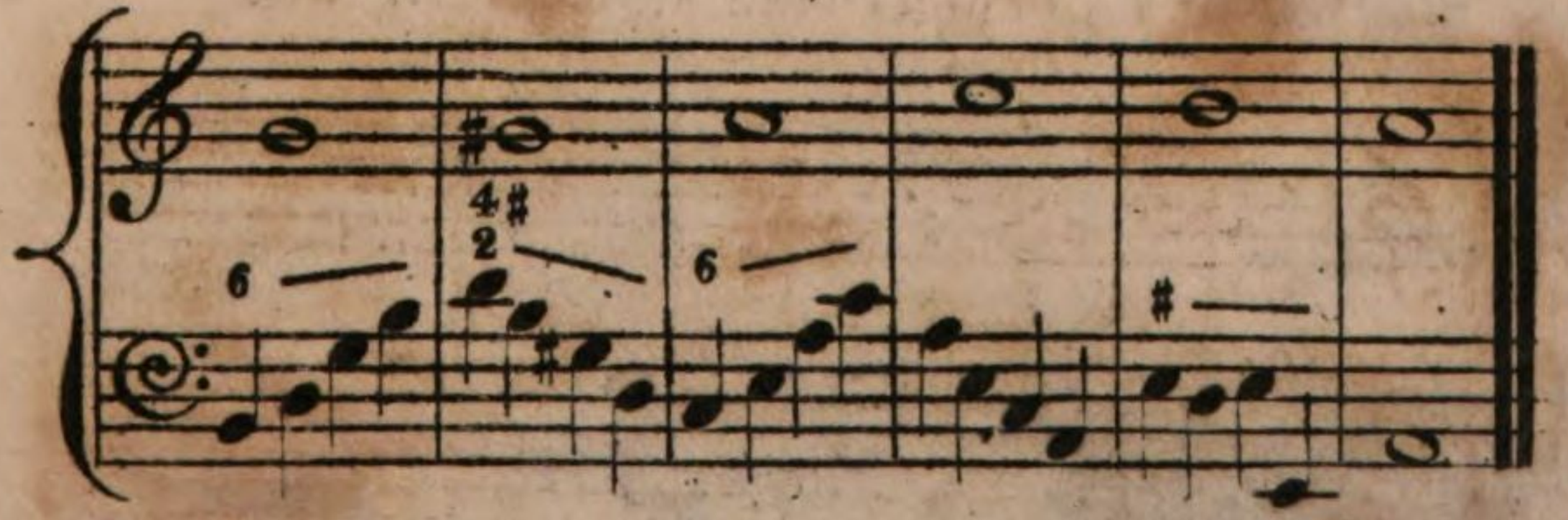
C.P. below.



Nº 36. *Third Species* in 2 Parts.

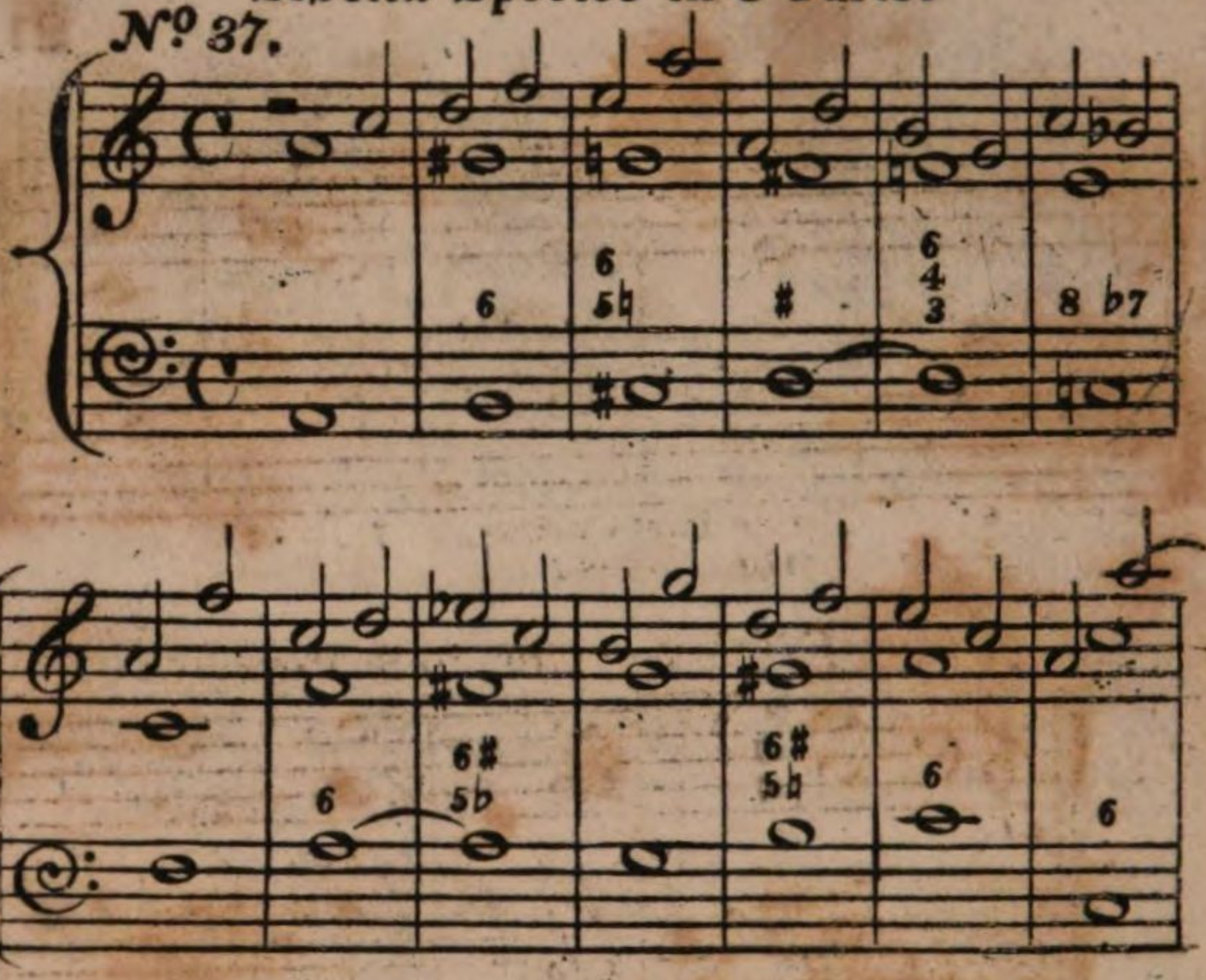






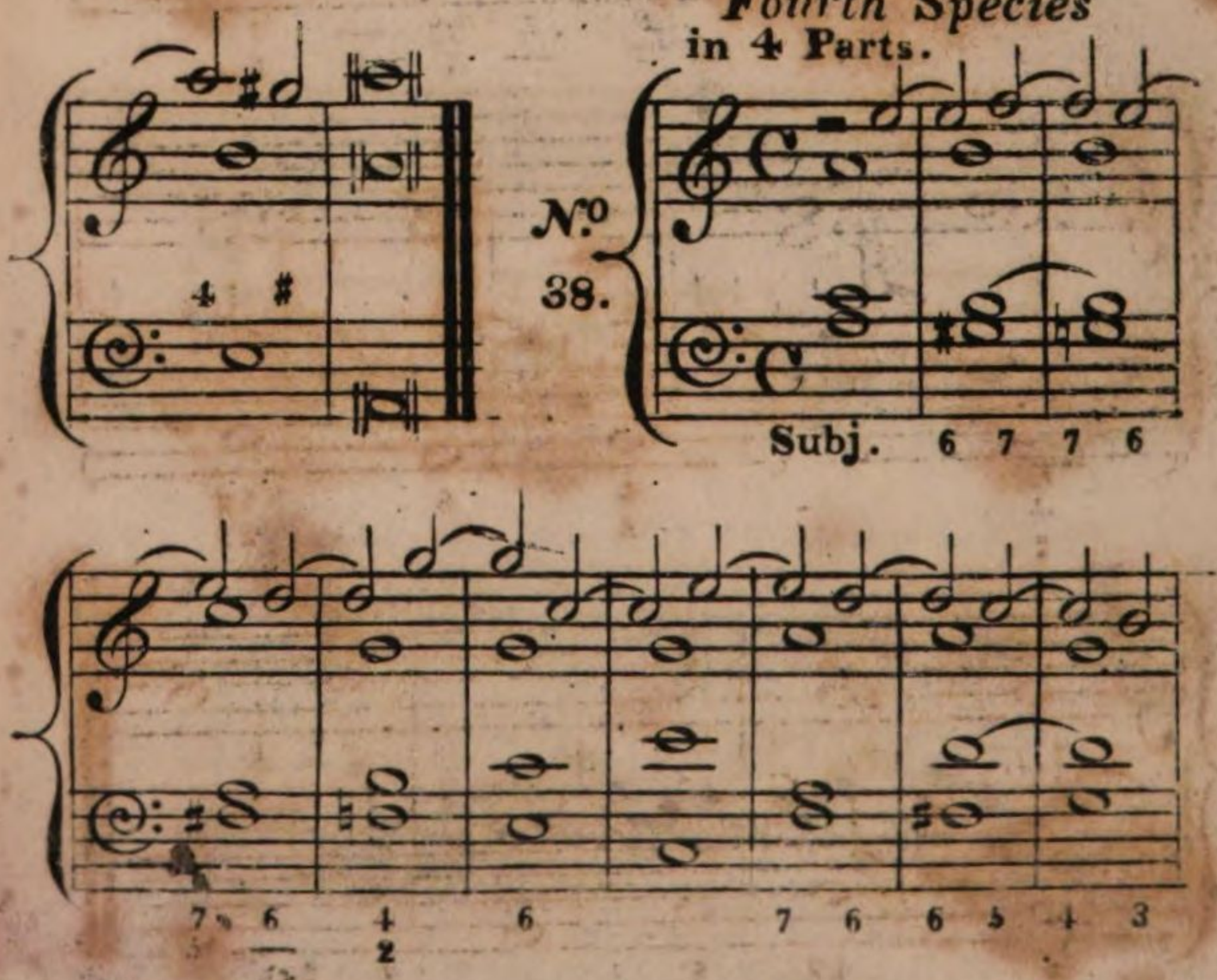
Second Species in 3 Parts.

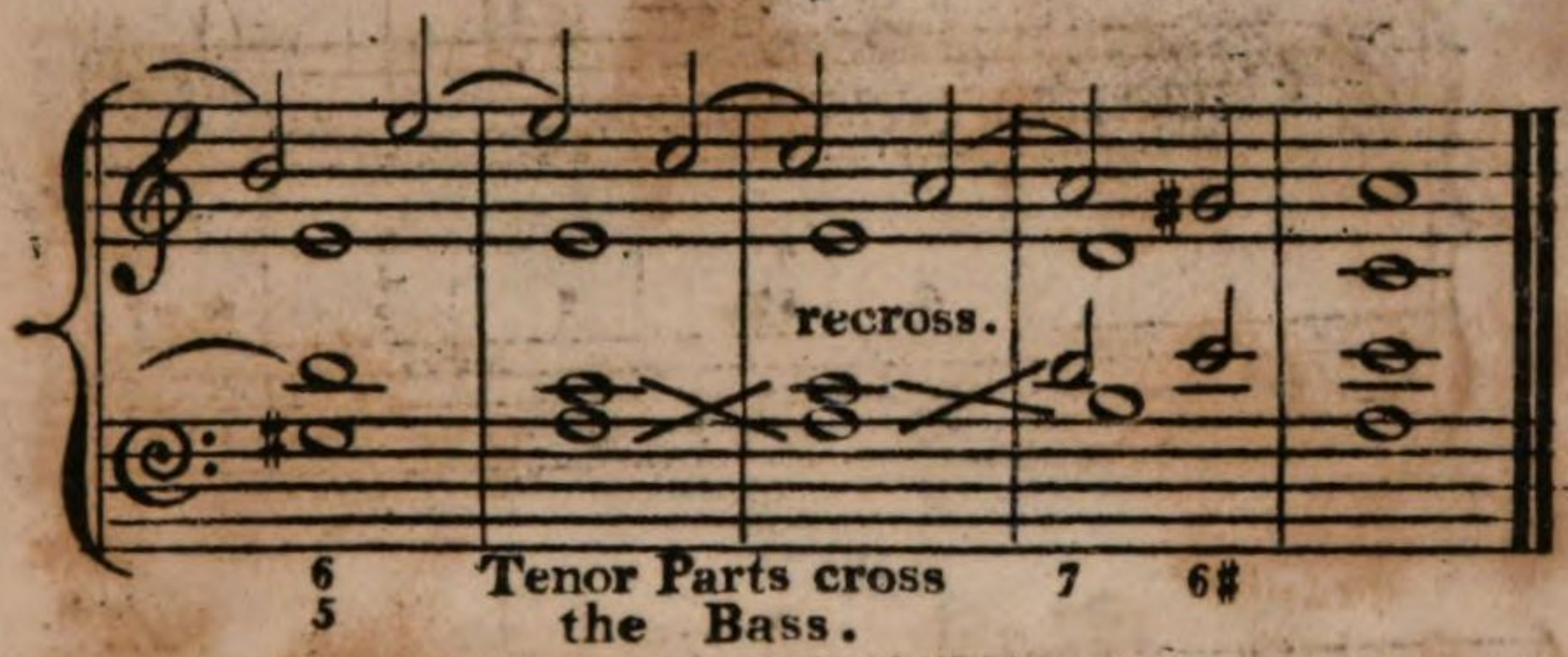
No 37.



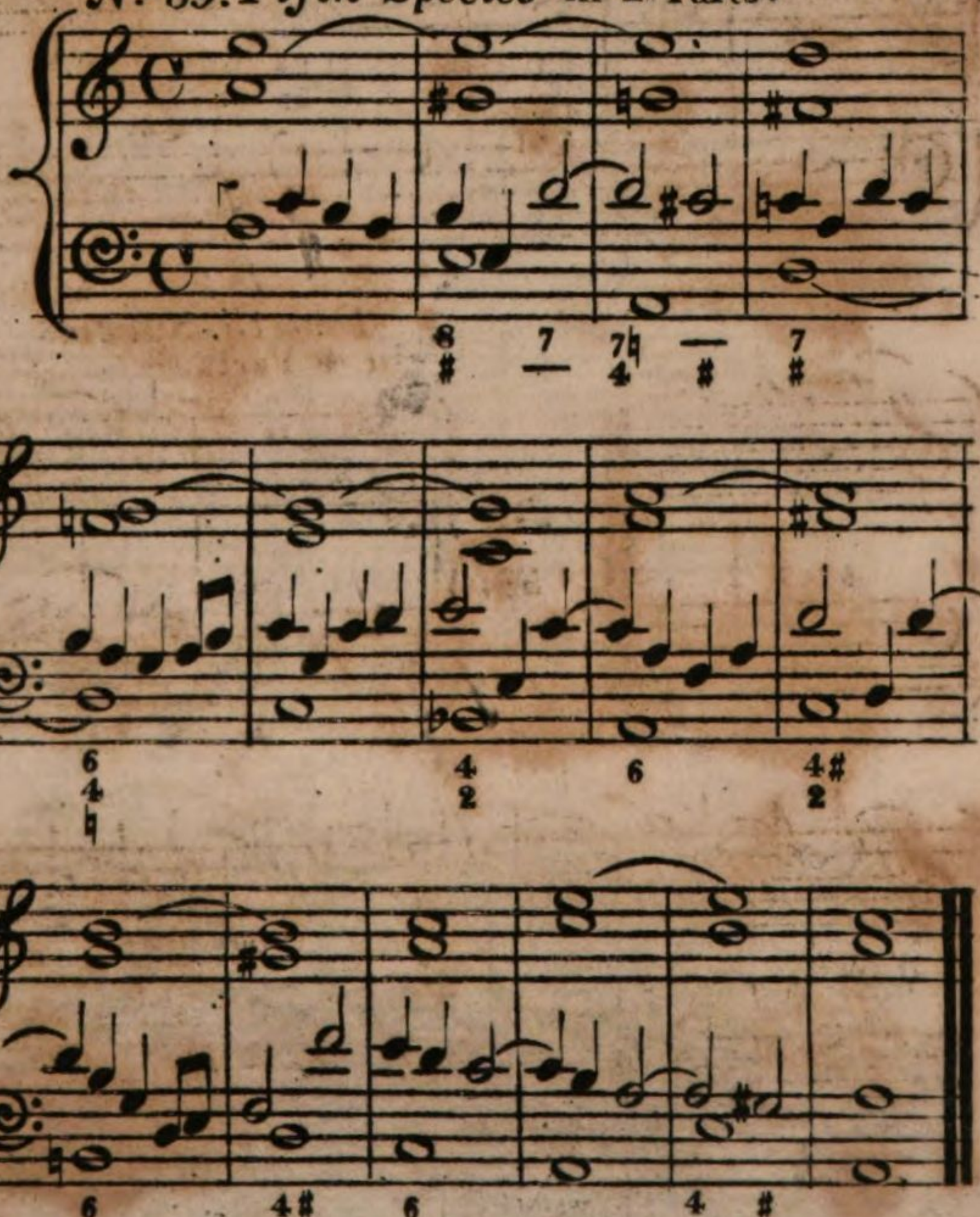
Fourth Species in 4 Parts.

No 38.

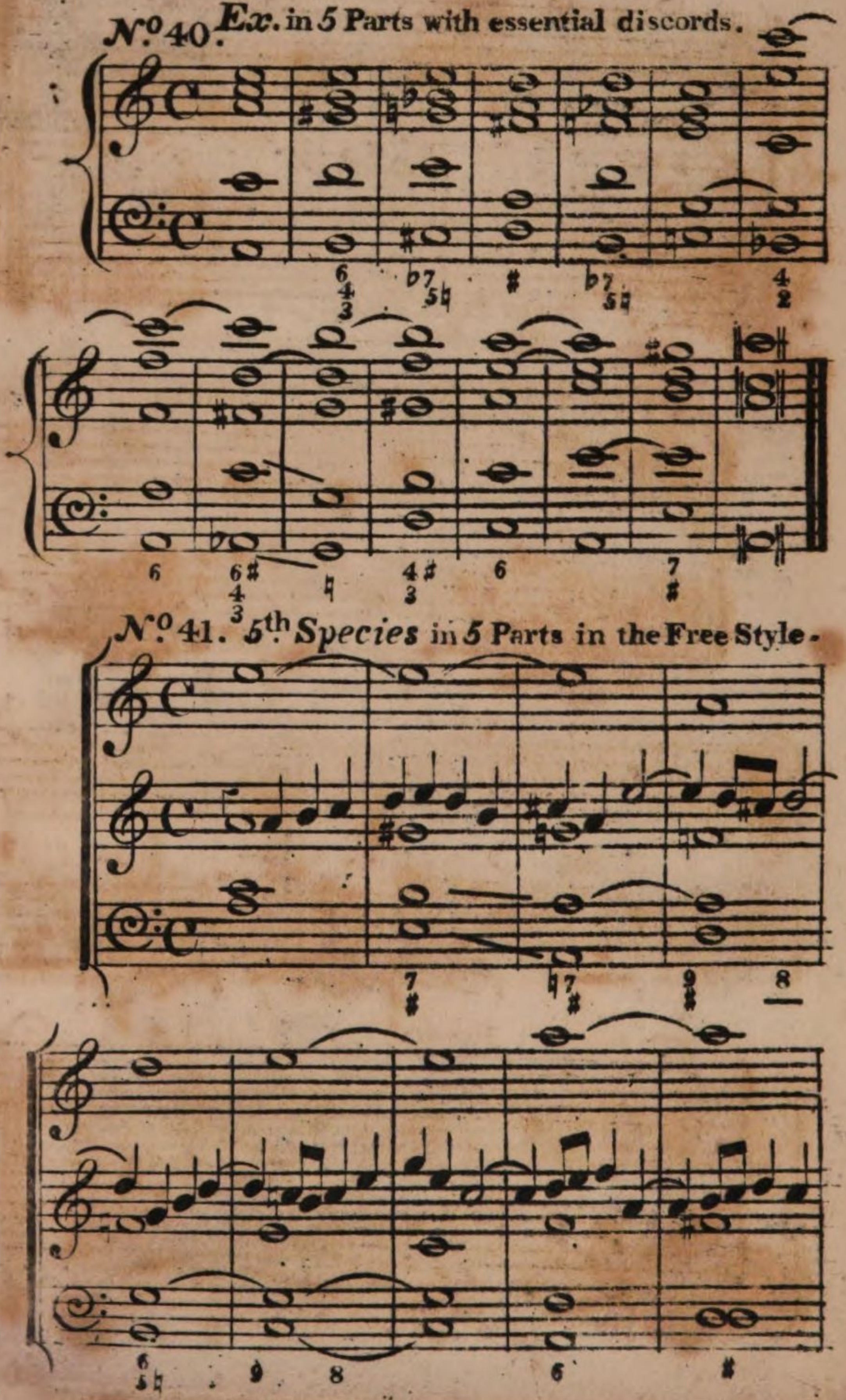




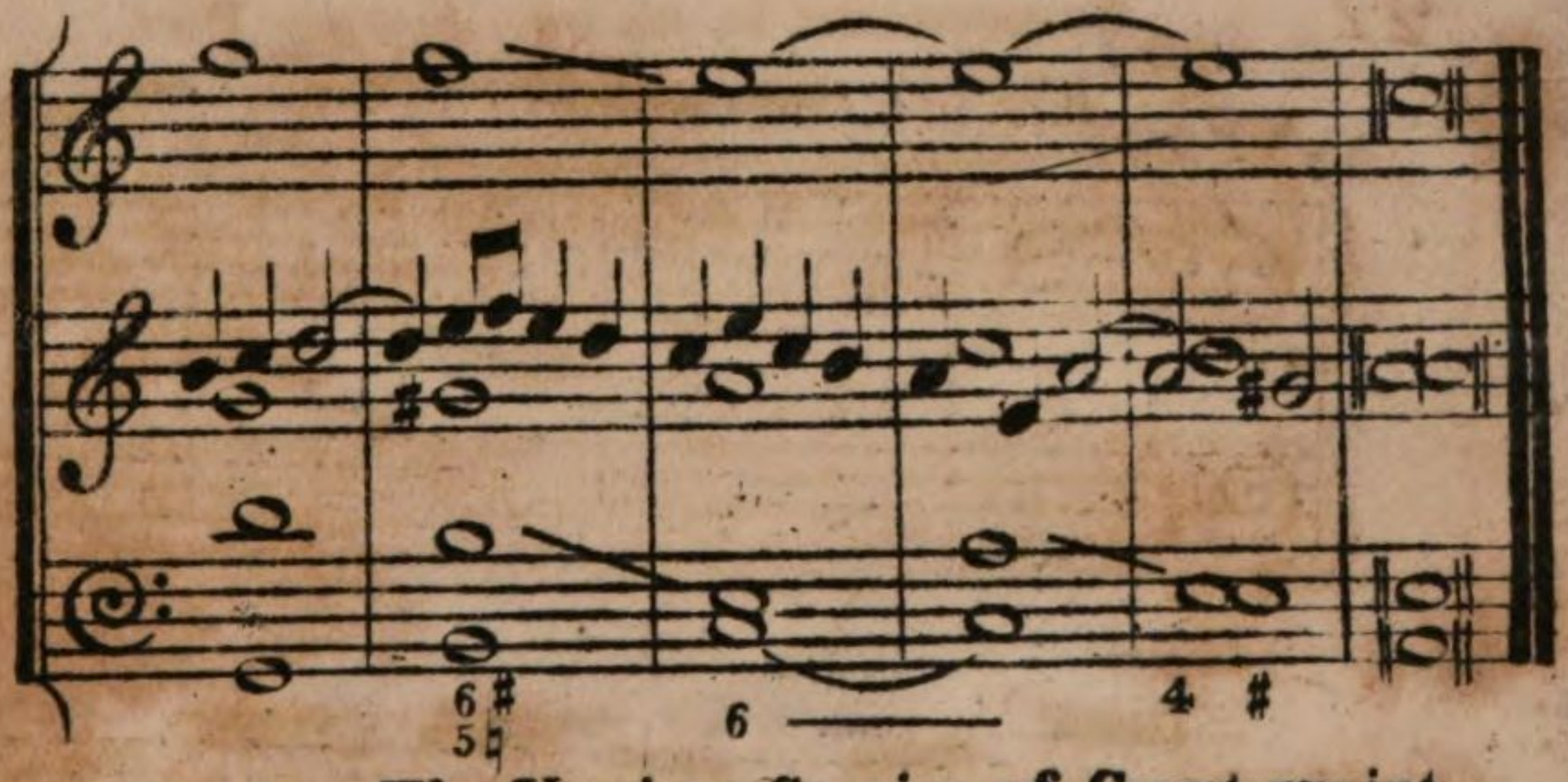
N.º 39. Fifth Species in 4 Parts.



N.º 40. *Ex.* in 5 Parts with essential discords.

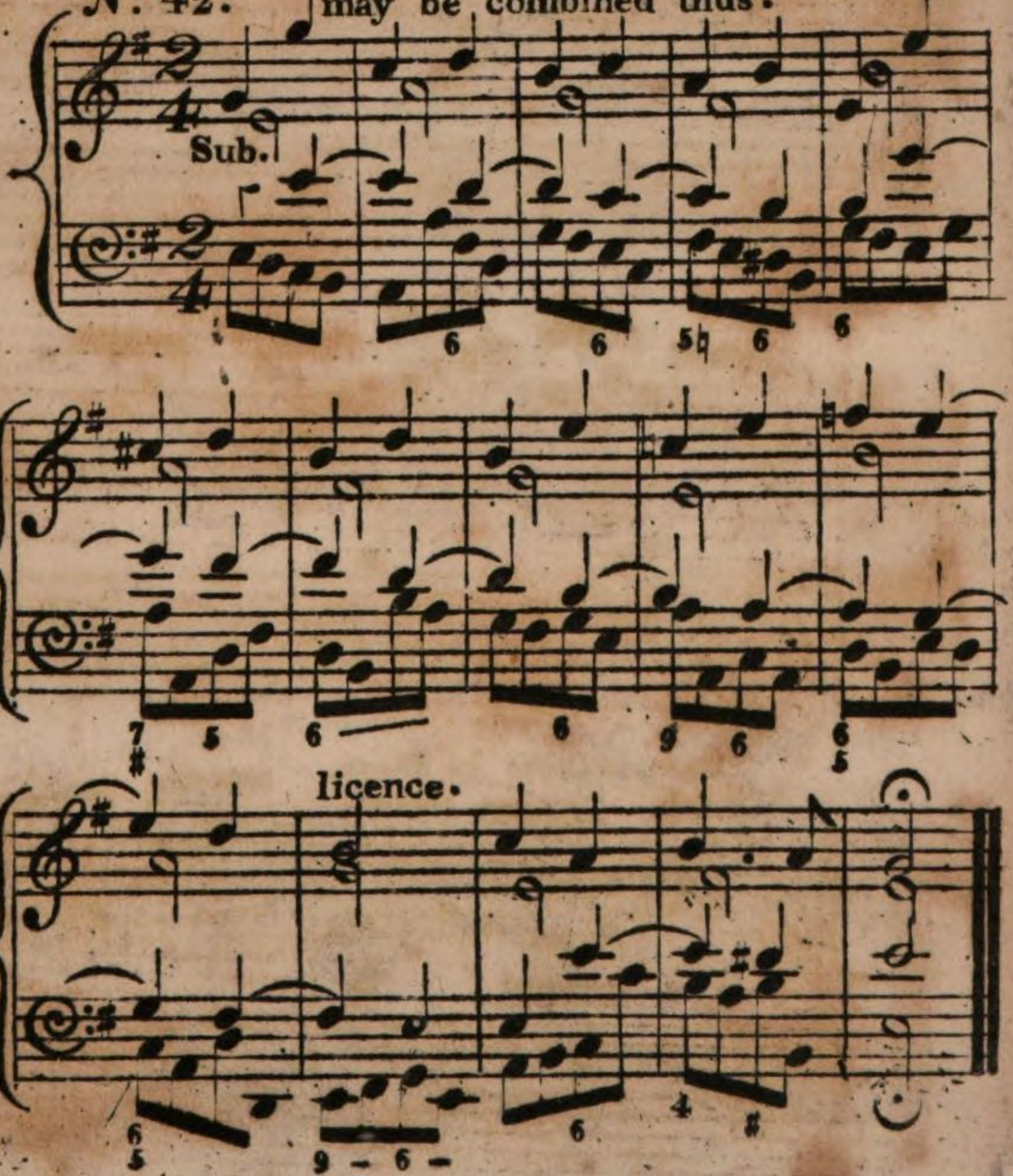


N.º 41. 5th *Species* in 5 Parts in the Free Style.



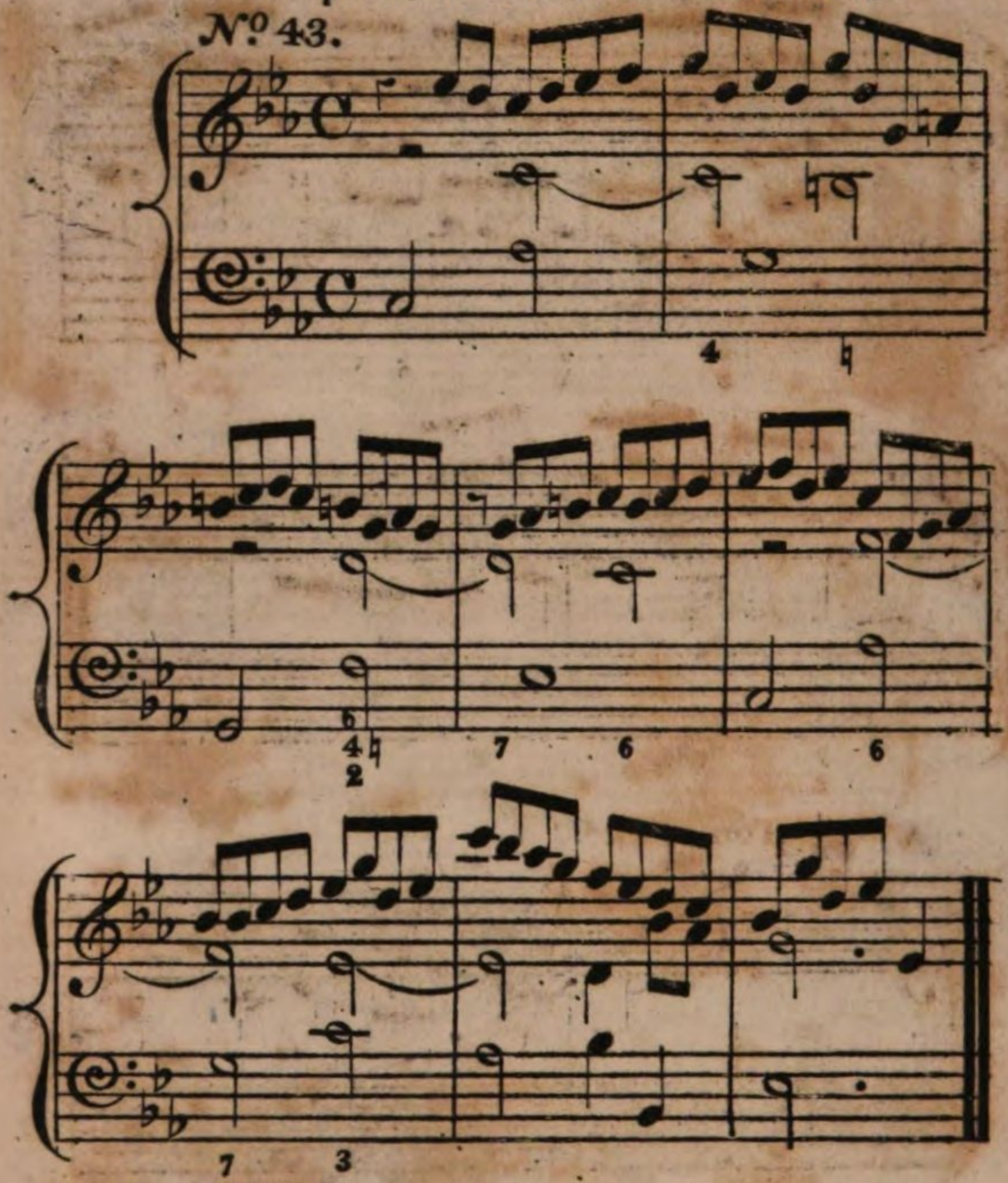
The Varrious Species of Counterpoint may be combined thus.

N.º 42.



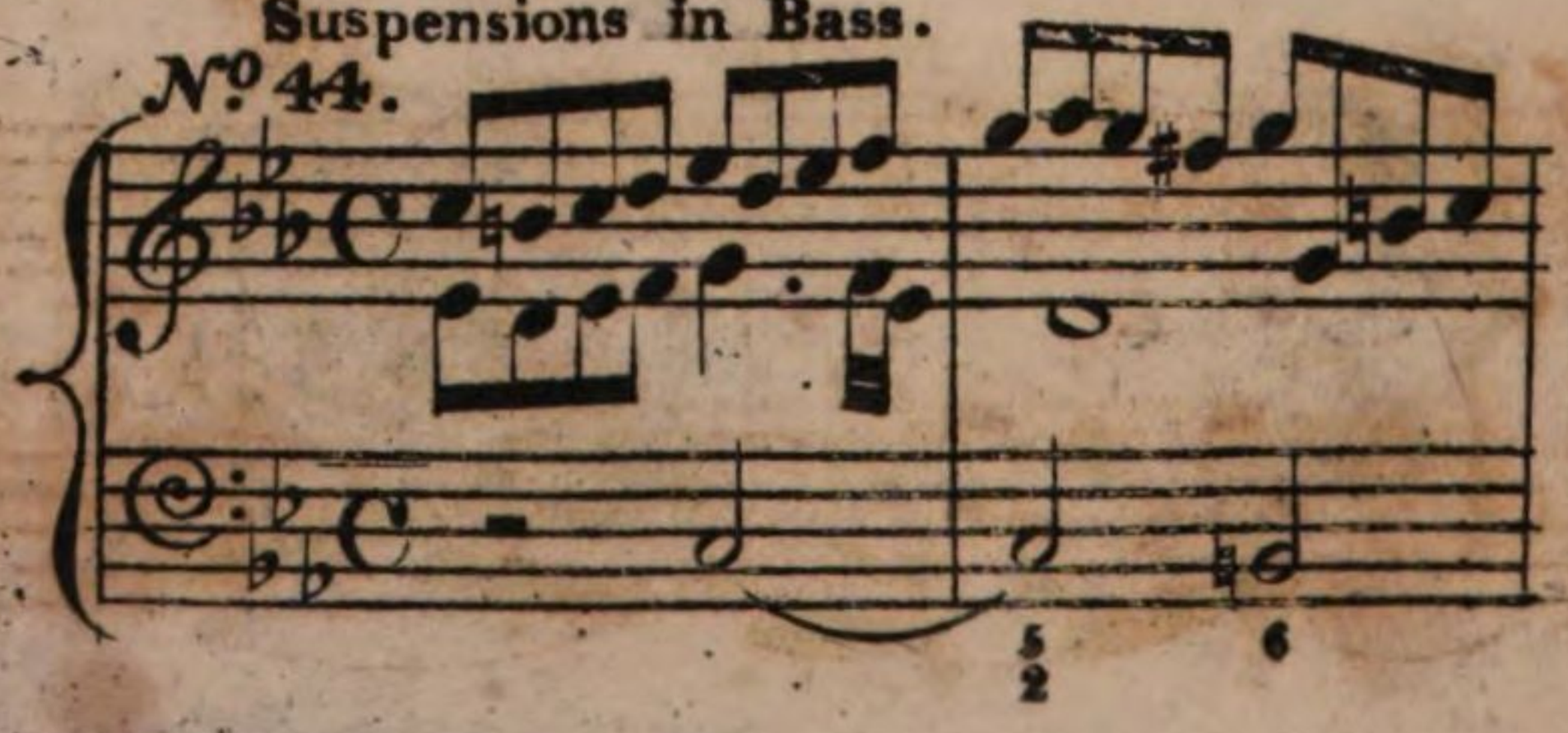
Suspensions in an intermediate Part.

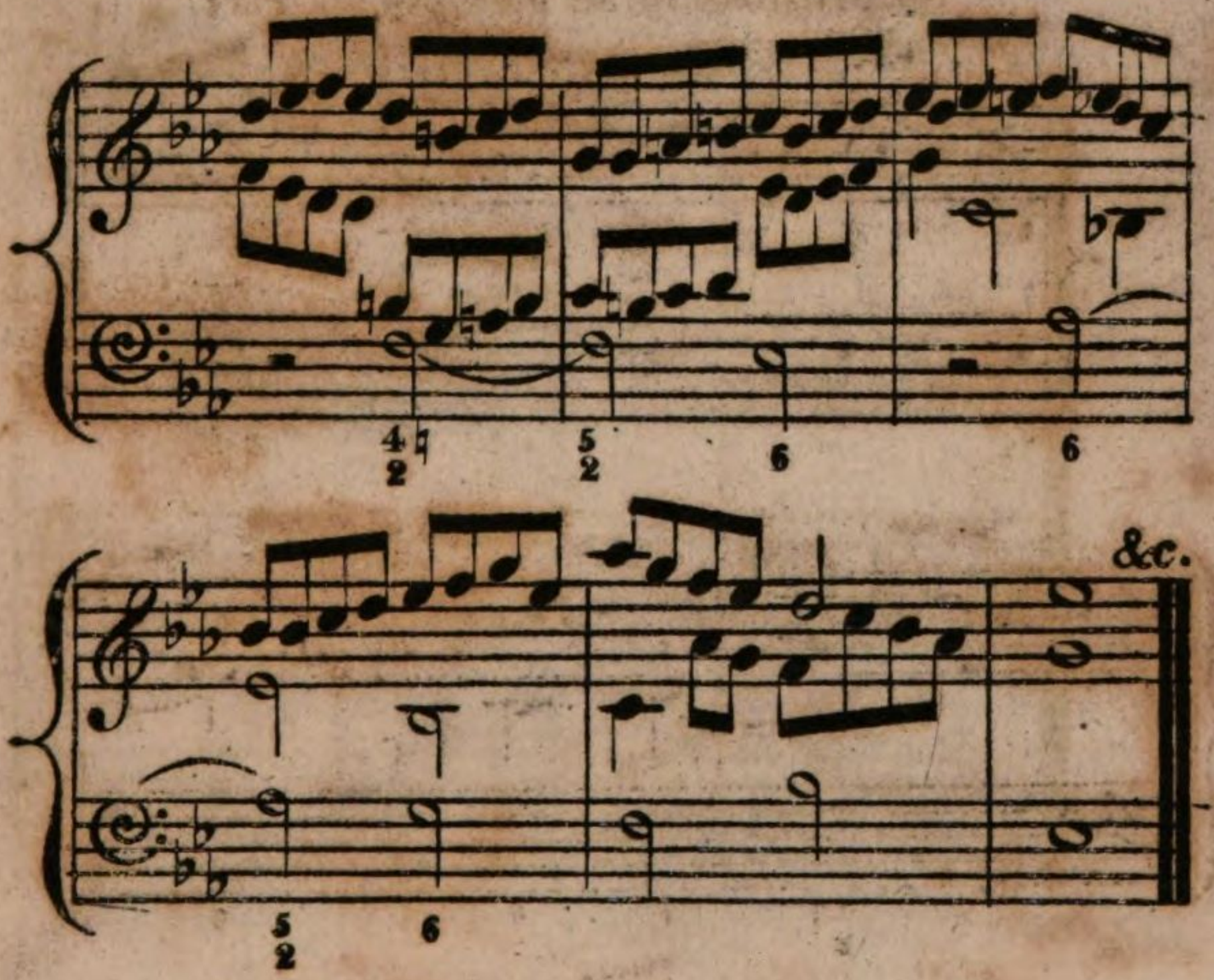
Nº 43.



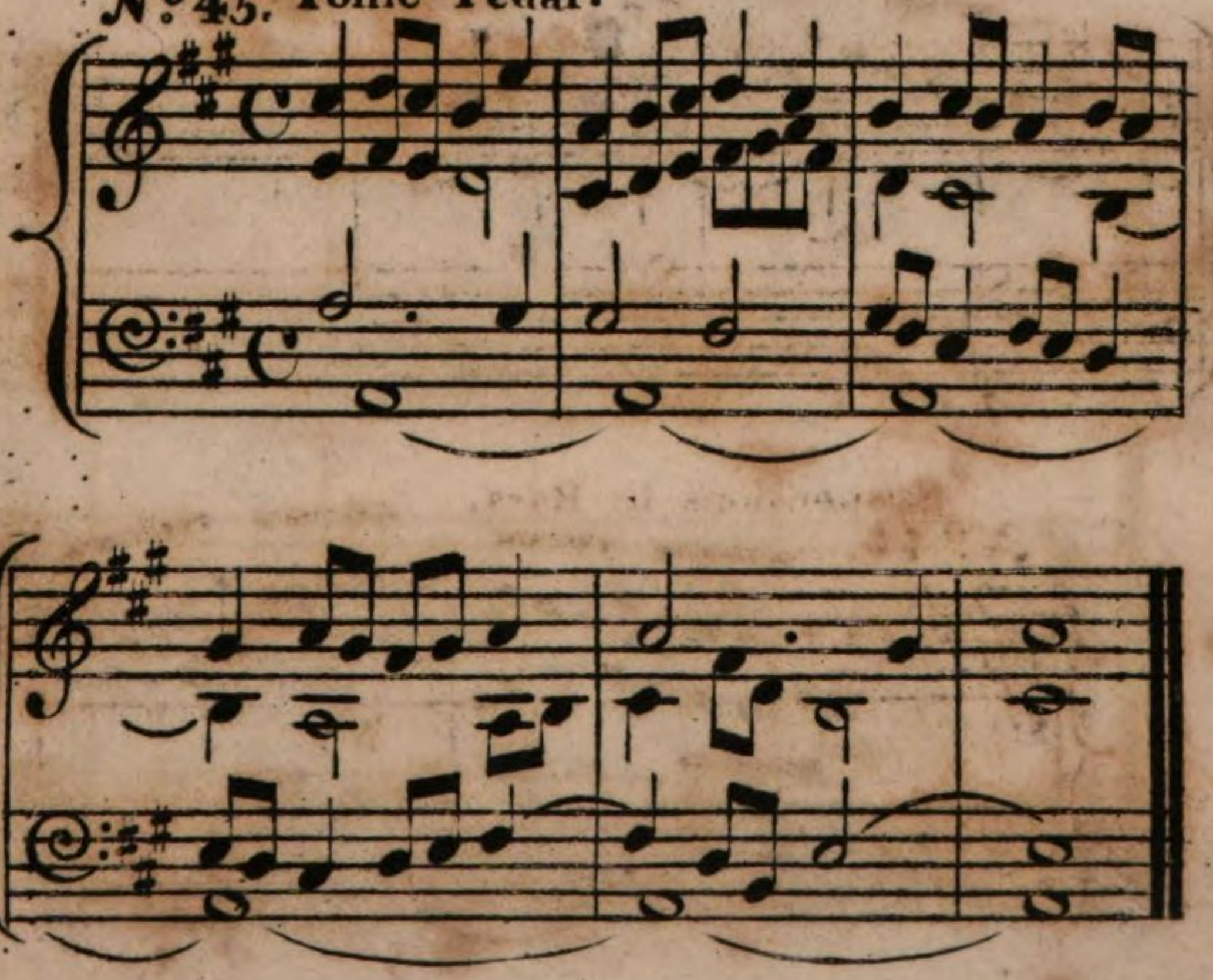
Suspensions in Bass.

Nº 44.



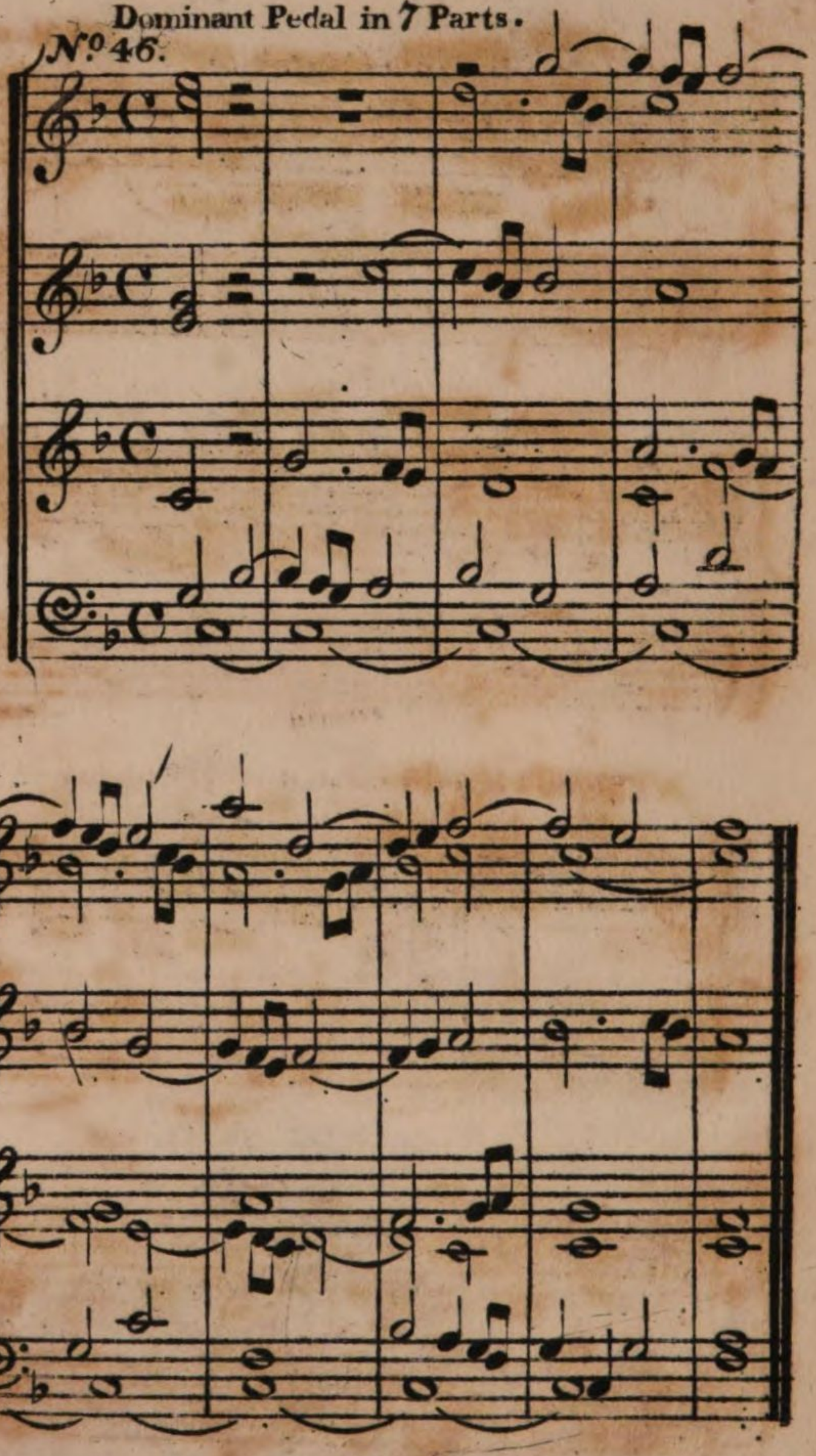


Nº 45. Tonic Pedal.

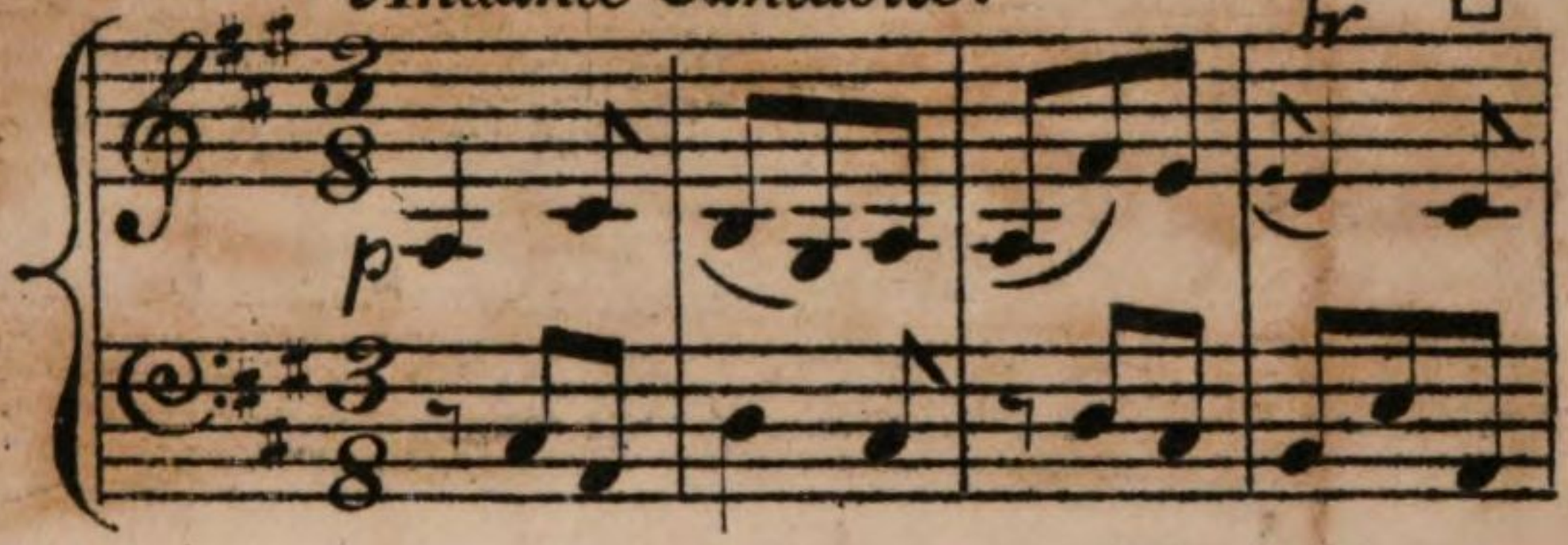


Dominant Pedal in 7 Parts.

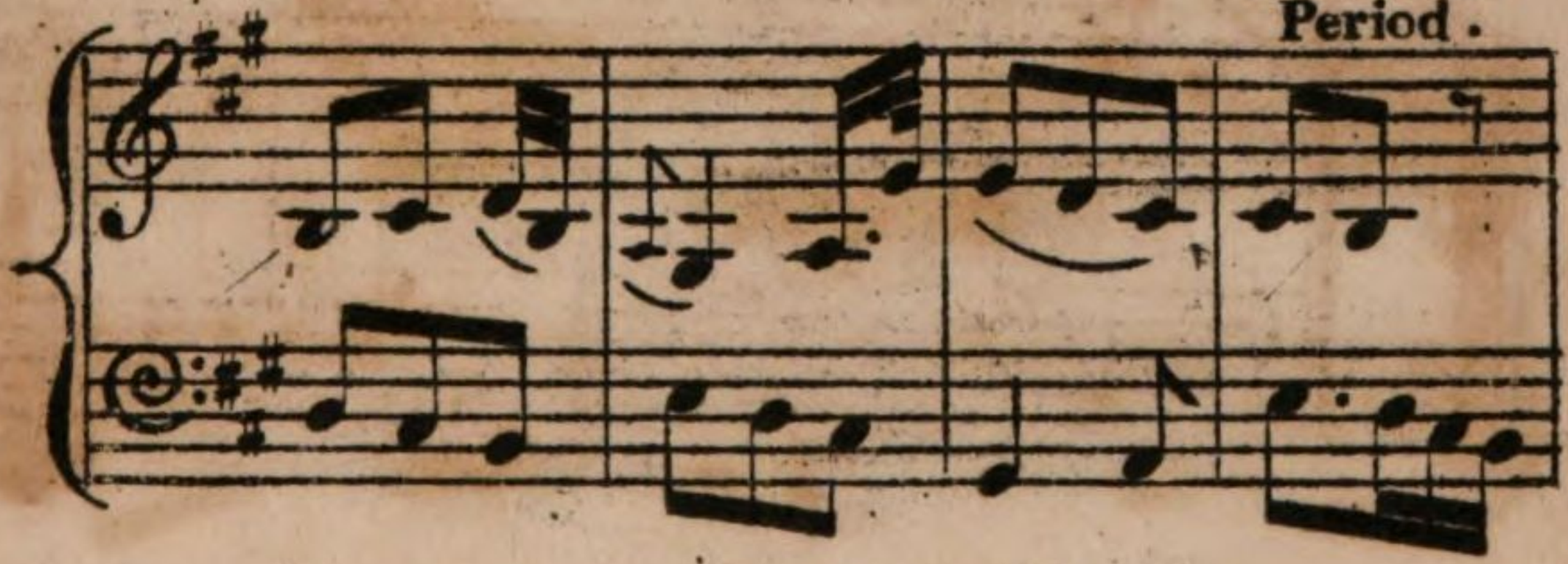
N.º 46.



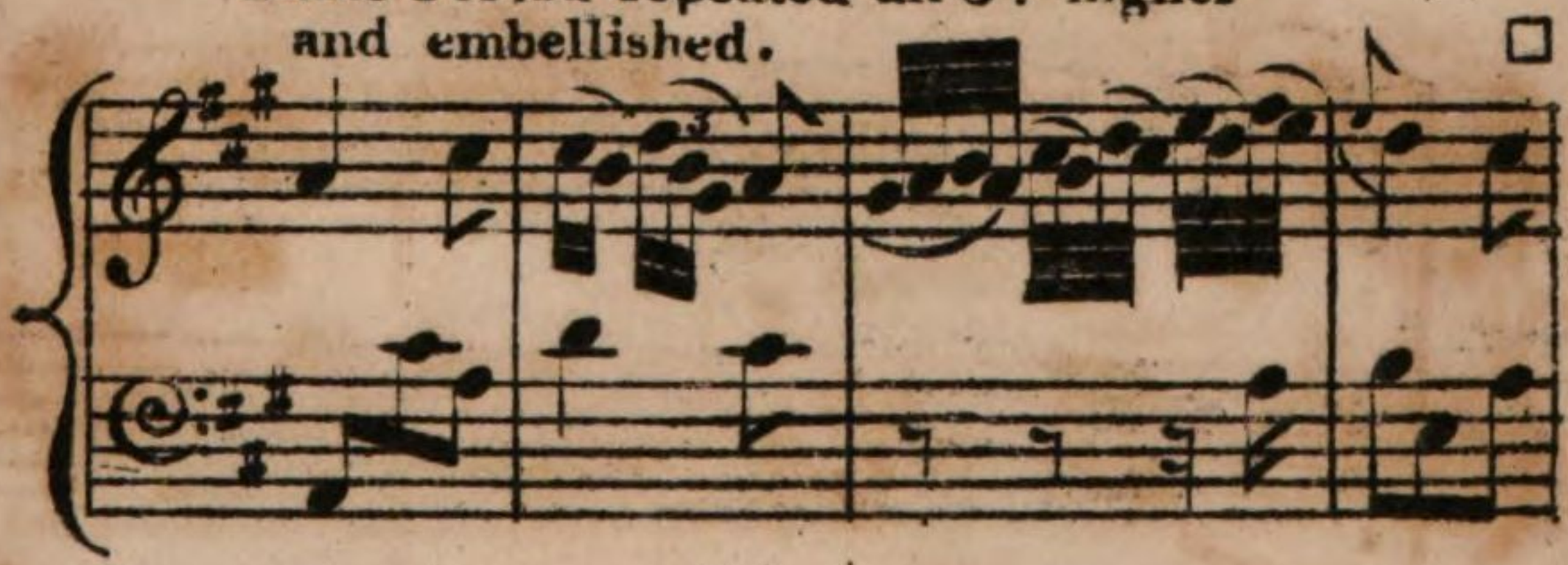
Nº 47. *Andante Cantabile.* by Haydn.

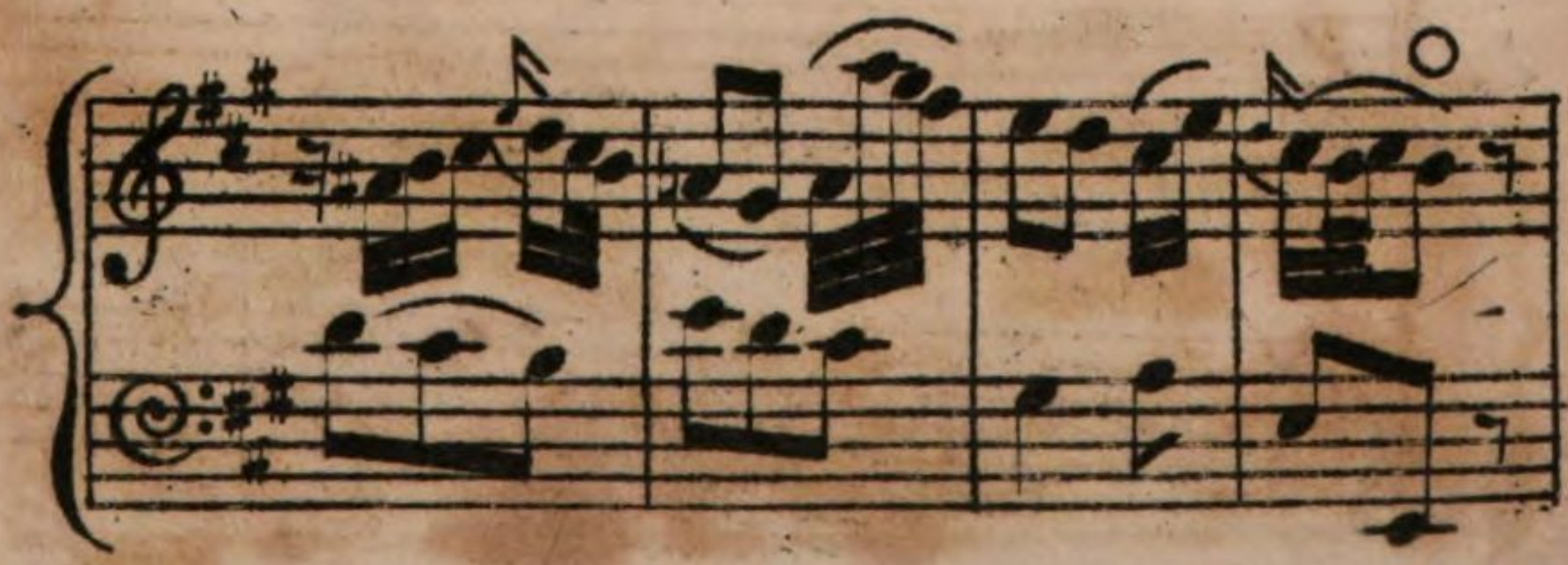


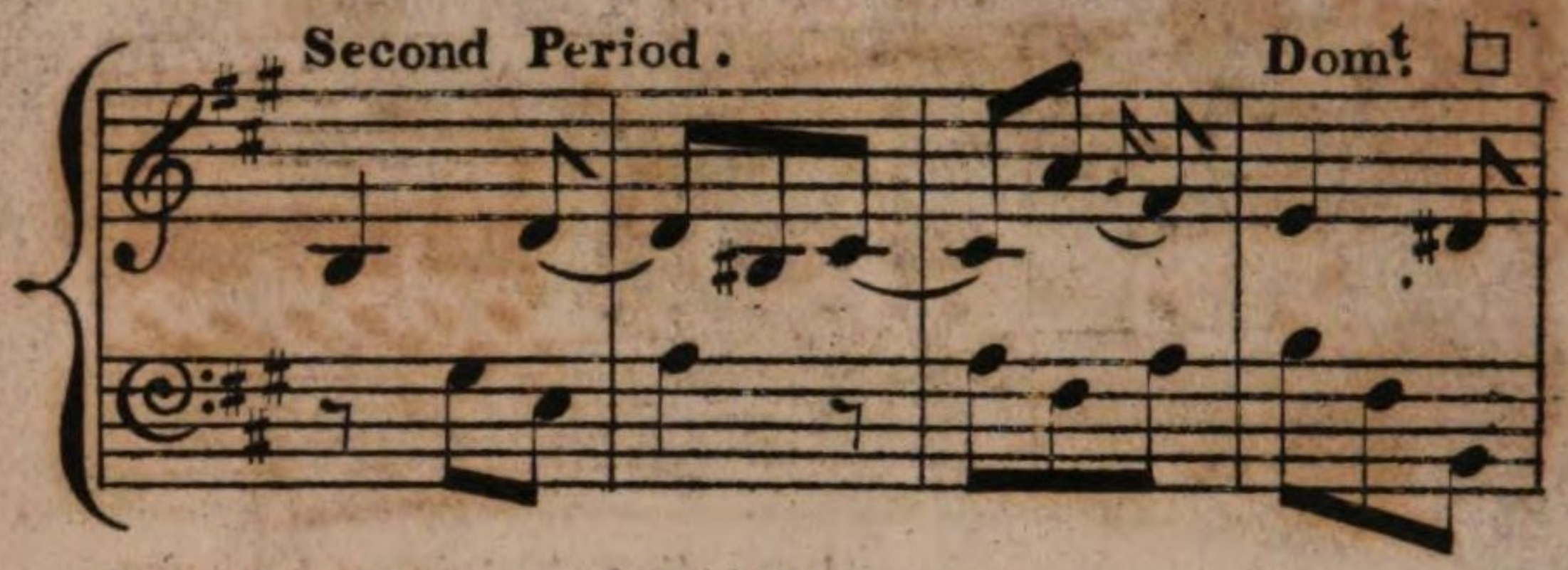
Dominant Period.

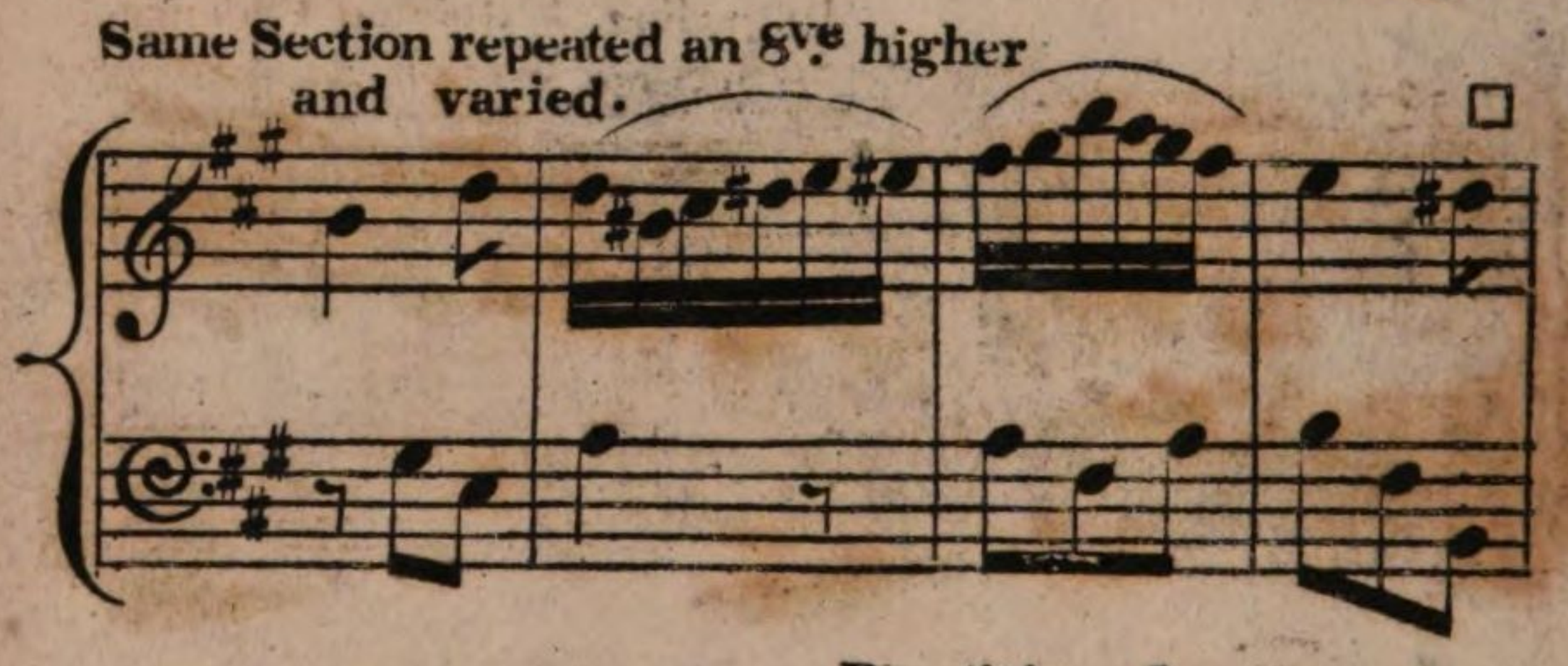


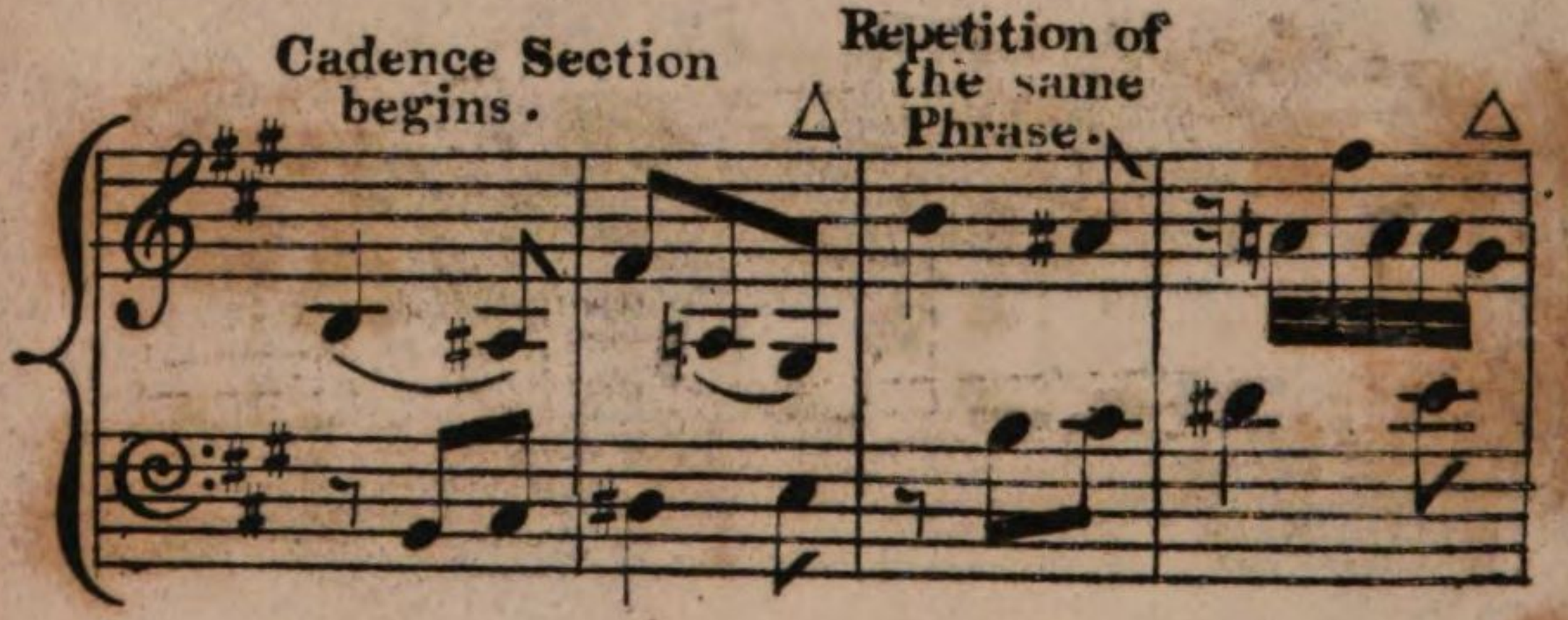
Same Period repeated an 8ve higher and embellished.

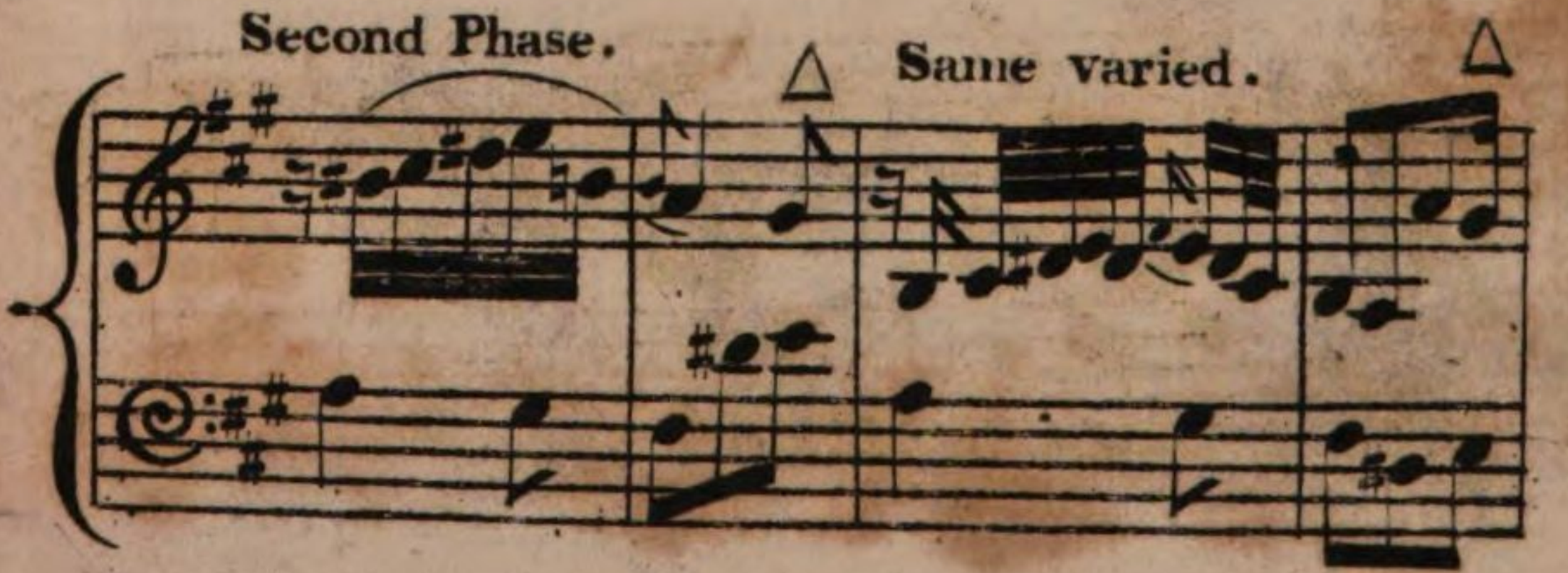





Second Period.
Dom^t.


Same Section repeated an 8^ve. higher
and varied.


Cadence Section
begins.
Repetition of
the same
Phrase.


Second Phase.
Same varied.

Third Period interwoven with the last.

Cadence.

Imperfect Section. Extended Cadence Section.

f

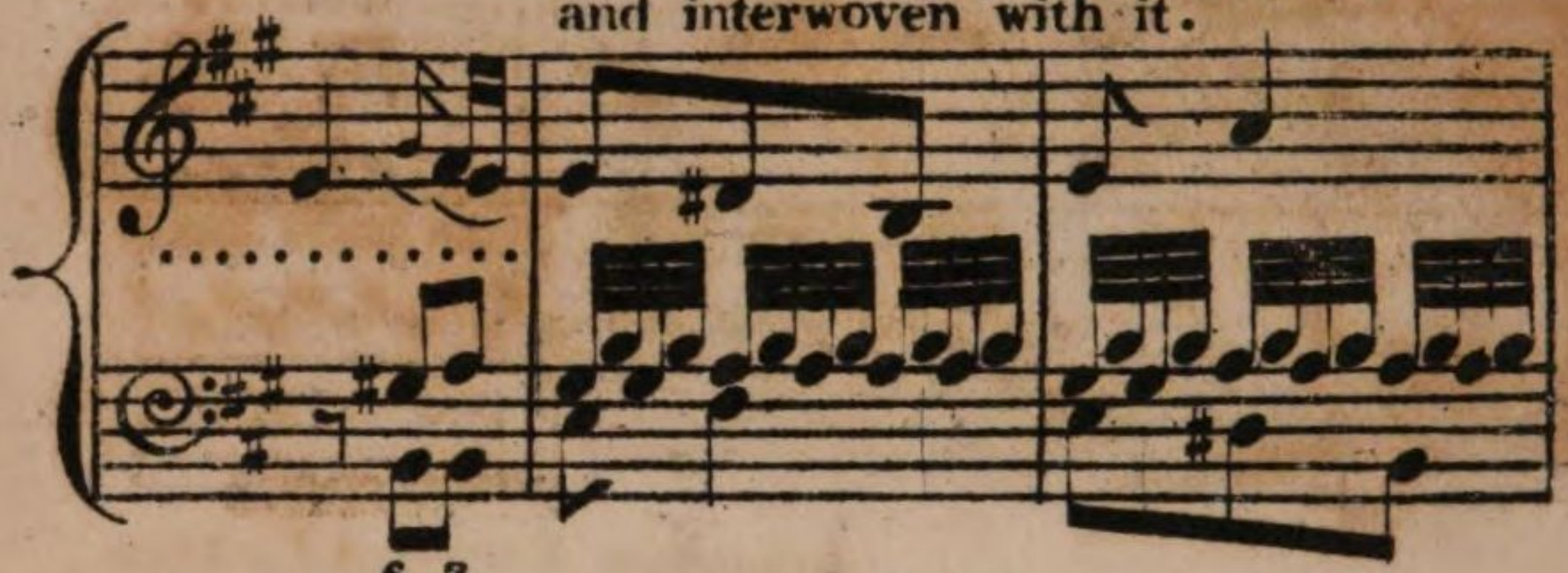
Protracted Cadence.....

7
5

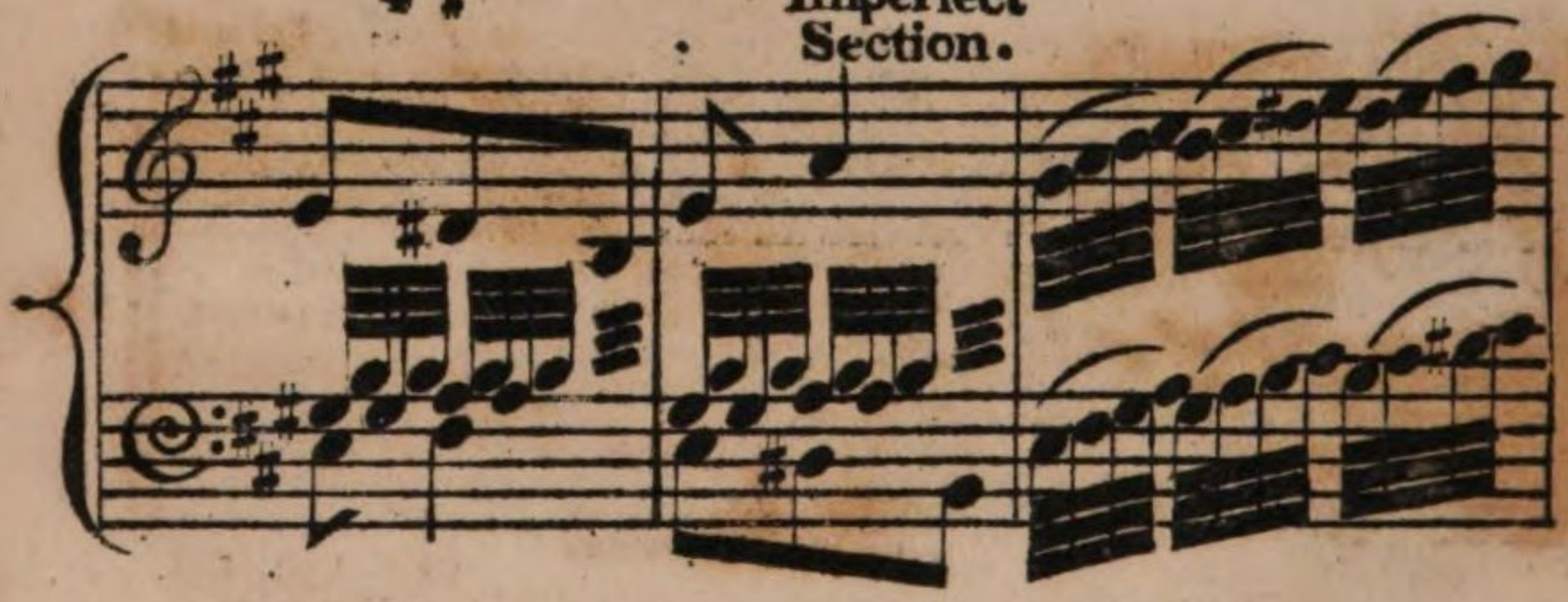
♮7

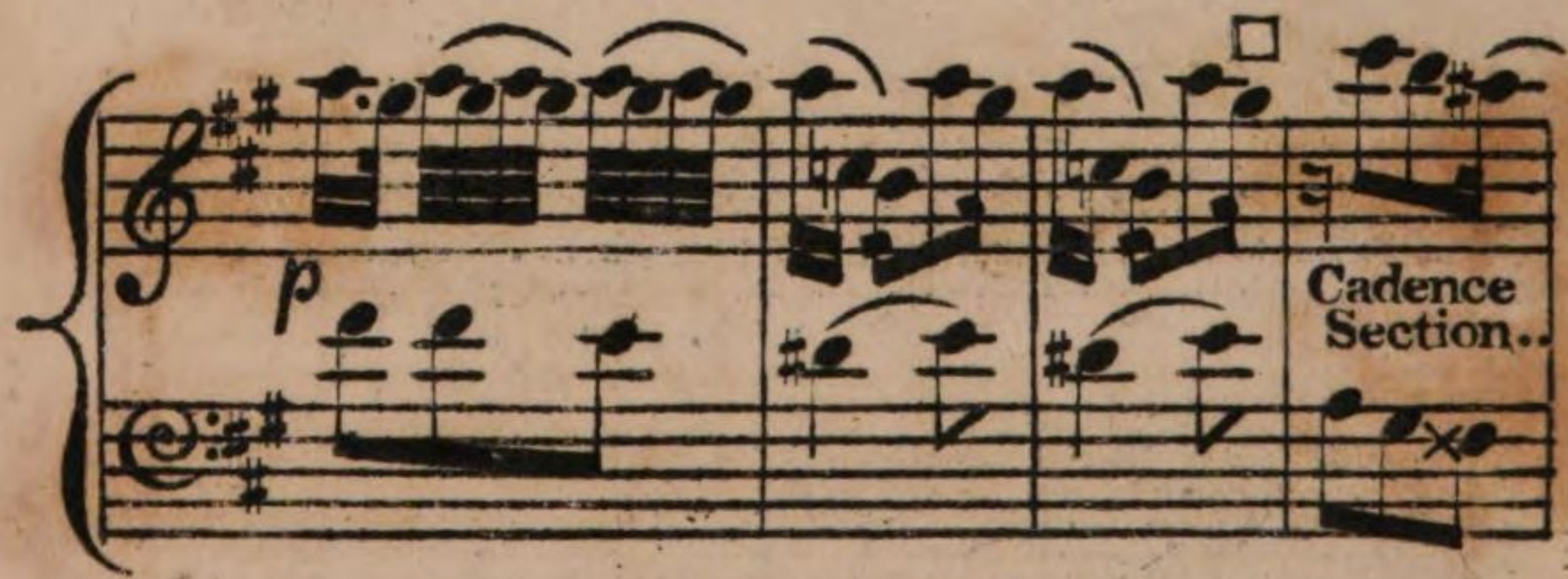
6
4

Fourth Period nearly same as the last and interwoven with it.

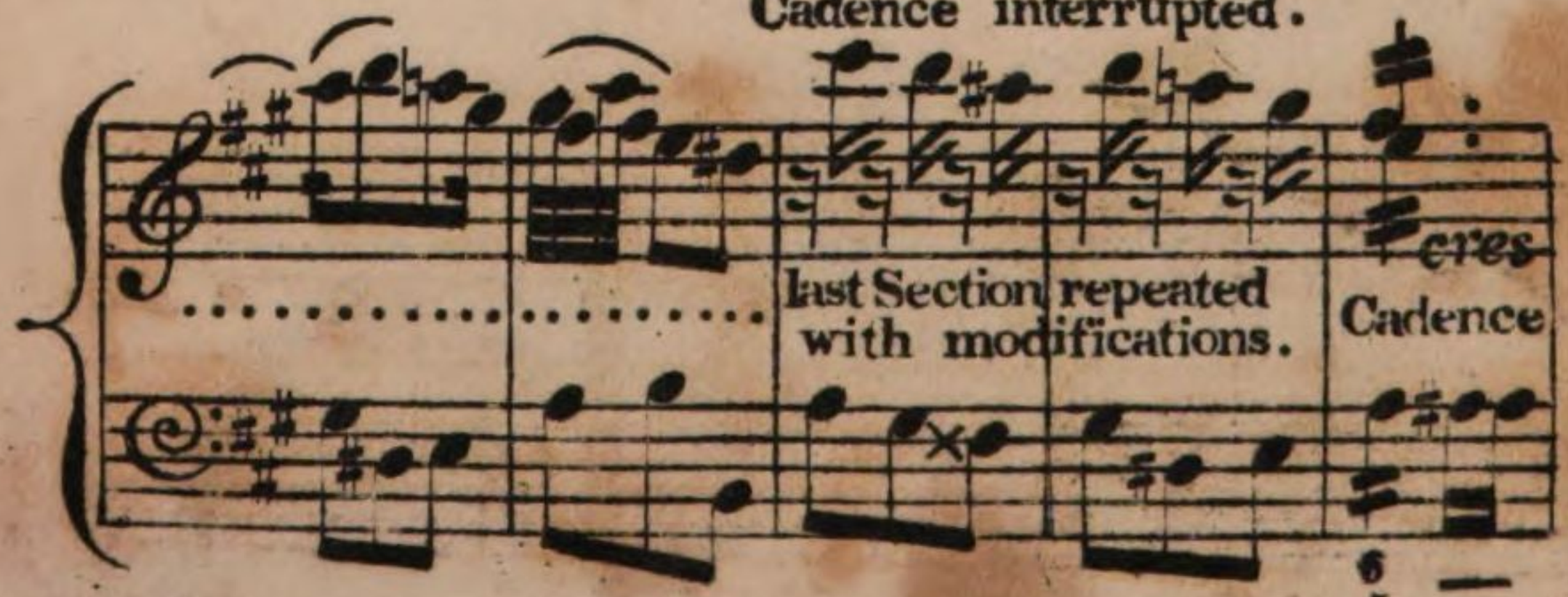


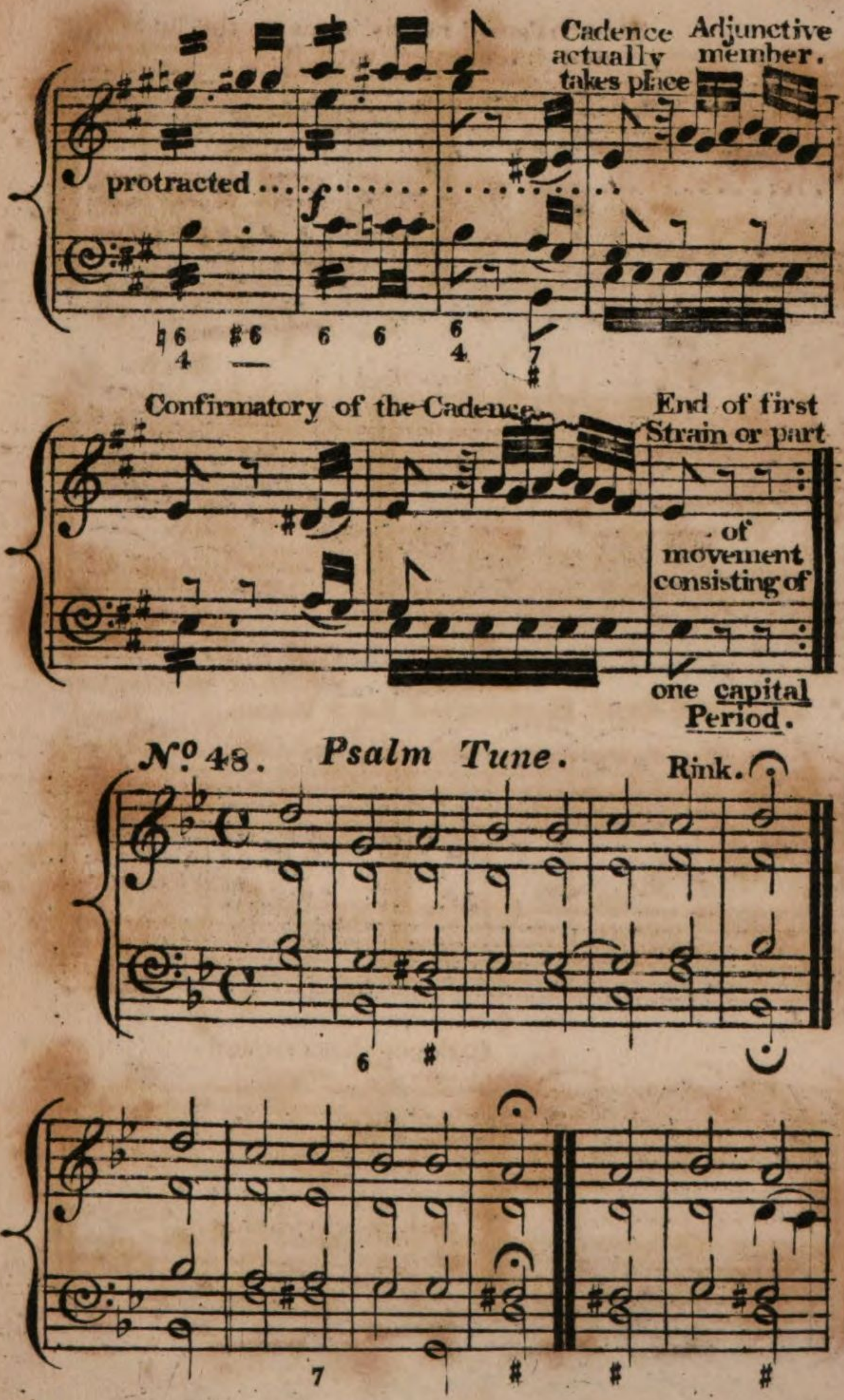
Imperfect Section.

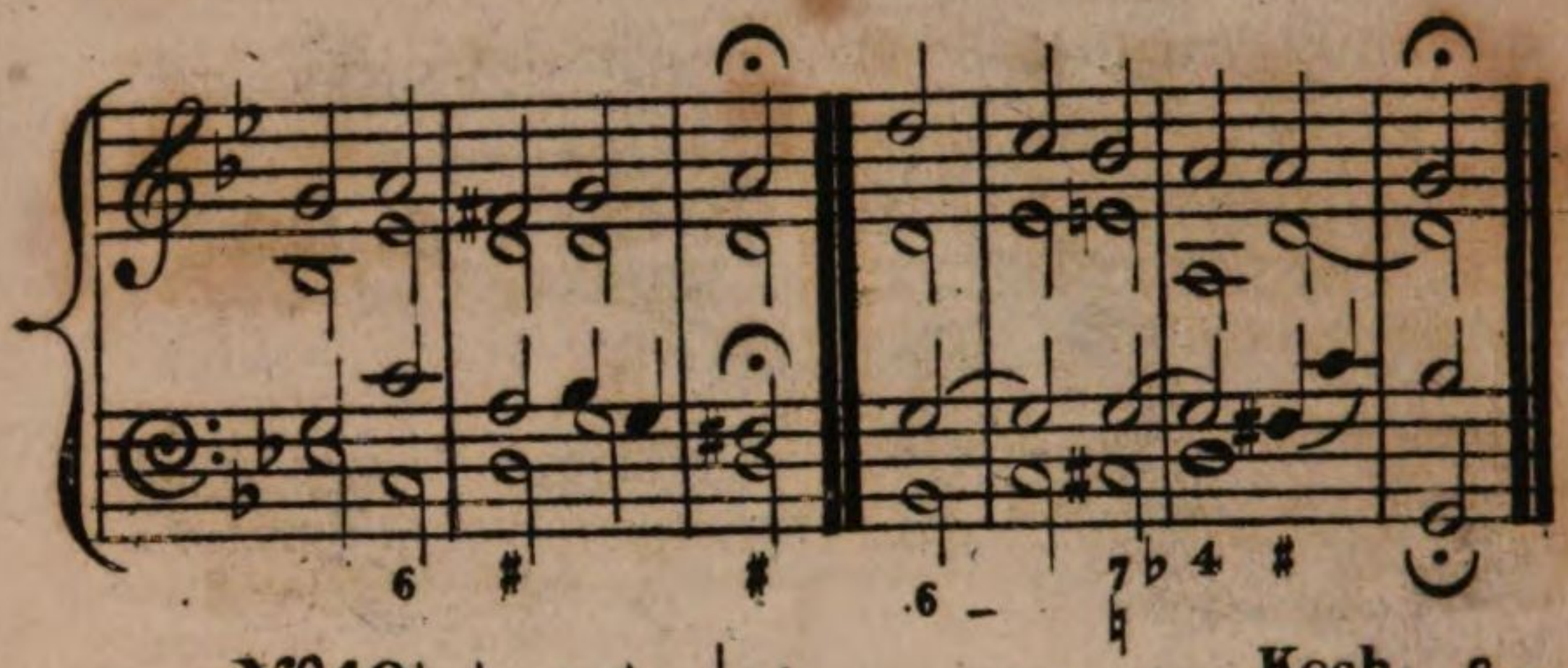




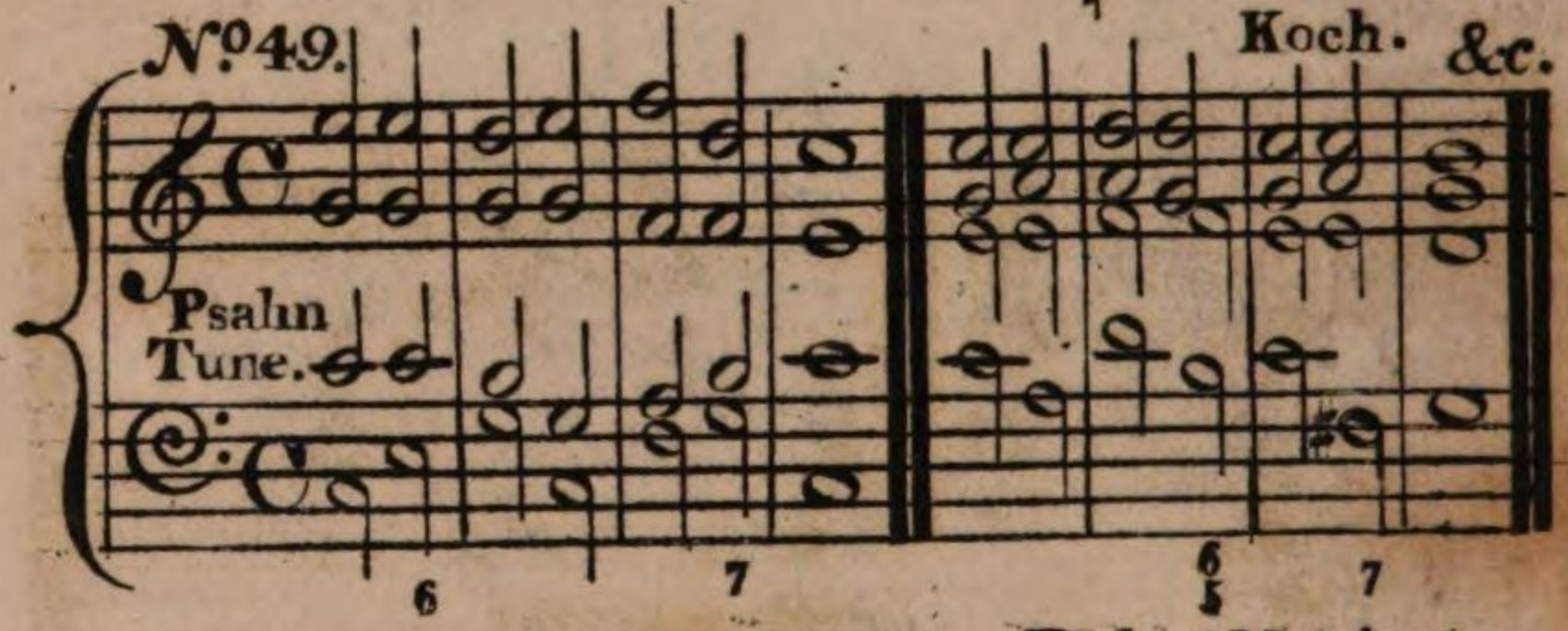
Cadence interrupted.




Cadence actually takes place
Adjunctive member.
protracted
Confirmatory of the Cadence
End of first Strain or part
of movement consisting of
one capital Period.
Nº 48. Psalm Tune.
Rink.

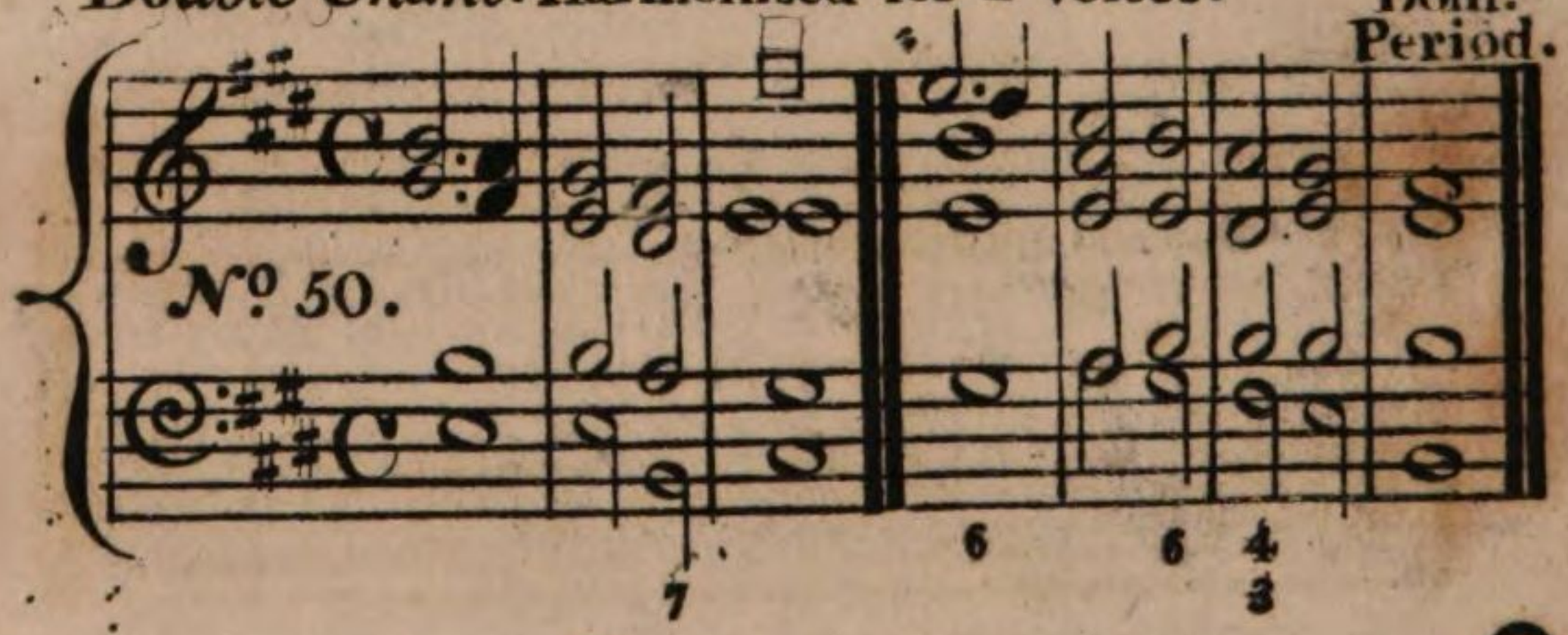


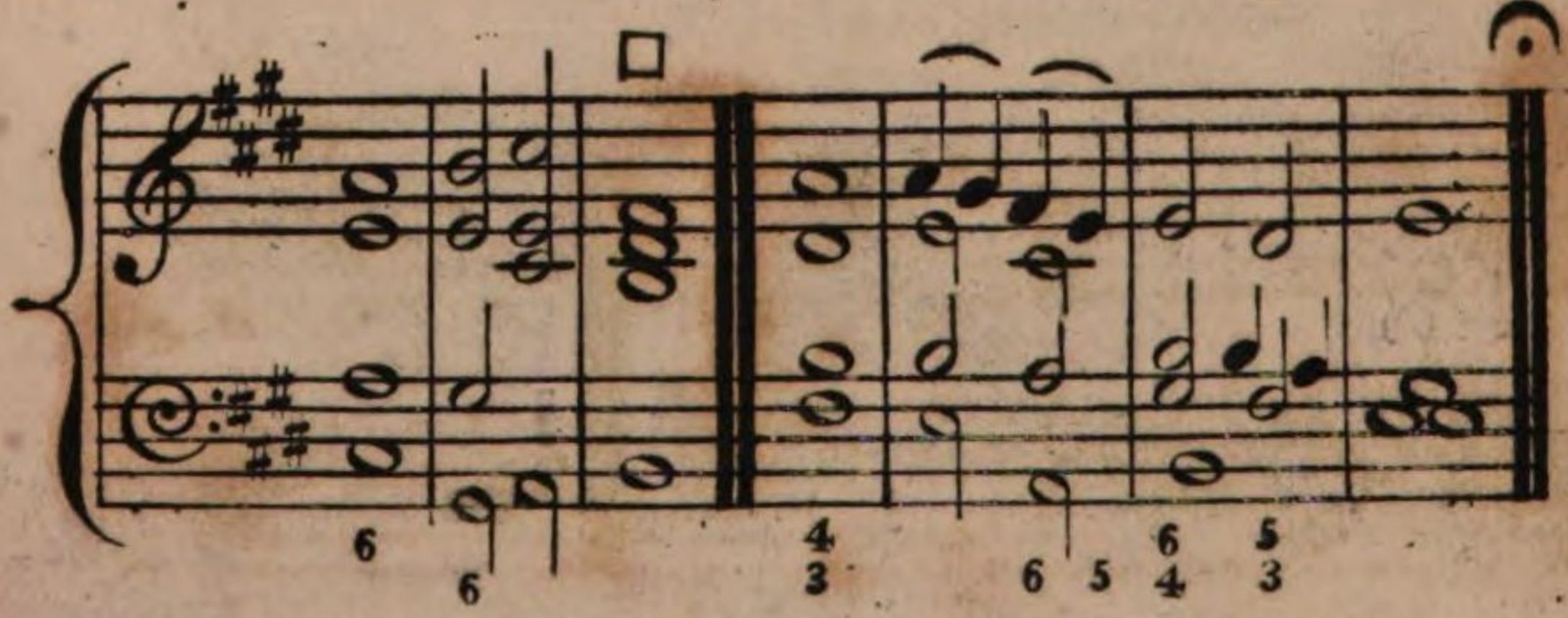
Nº 49. Koch. &c.



Earl of Morrington.

Double Chant. Harmonised for 4 Voices. Domt. Period.





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Nothing is more highly gratifying to a publisher than the knowledge that his humble efforts towards placing before the world works of sterling merit have met with the approbation of the discerning and liberal patron and connoisseur.

It is therefore with great pleasure that Messrs. Cocks and Co. can with truth assert that the above splendid Edition of Albrechtsberger's Works has not only obtained the approbation of the most illustrious patrons, as will be seen by the subjoined list of subscribers, but also that, in its publication, they have met the desire of every eminent Englishman and foreign professor, by all of whom Albrechtsberger is considered the highest musical authority extant.

The above work is beautifully printed in 2 vols. 8vo. one of text, containing nearly 400 pages, and the other of examples, 432 pages, with a life of the author; also a portrait by Gaucci, and a list of his pupils: published under the immediate sanction and patronage of Her Most Gracious Majesty the Queen, Her Royal Highness the Duchess of Kent, Her Royal Highness the Princess Augusta, His Grace the Duke of Leinster, Lieut-Gen. Sir Herbert Taylor, G.C.H. Major-Gen. Sir Andrew Barnard, K.C.B. K.C.H. Hon. Lieut-Gen. Capel, C.B. the Directors of the Royal Academy of Music, the Committee of Management of the same Institution, and about five hundred of the most distinguished amateurs and professors in the United Kingdom

OPINIONS OF THE PRESS
RESPECTING ALBRECHTSBERGER'S TREATISES

Extract from the Times, No. 15,679.

A complete edition of the theoretical works of Albrechts-

berger, in 2 vols. 8vo., has just been published by Messrs. R. Cocks and Co. of Princes Street, Hanover Square. Of this great master of musical composition, the friend and associate of Haydn and Mozart, and the instructor in counterpoint of the celebrated Beethoven, the reputation is too well known to require a lengthened notice. His knowledge of the theory of the art is not surpassed by any musician of the modern school. The work is got up with great care, and is peculiarly convenient for reference for students, from the text being in one volume, and the examples in the other. The publishers deserve the thanks of the profession for bringing forward in so complete a shape this elaborate and useful collection; and its acceptance with musicians generally is attested by an excellent list of subscribers, which includes most of the distinguished names now in this country. Albrechtsberger was born in 1736, and died in 1809. His remains rest in the same burying place with those of Hay ln and Mozart. Among his distinguished pupils, in addition to Beethoven, were Eybler, Hummel, Lidesdorf, Schneider, Weigl, and Moscheles.

From the Musical Library, No. 13.

These volumes give the first translations that have hitherto appeared in our language of two theoretical works highly esteemed in Germany, of the celebrated Albrechtsberger.

These works are now brought together, and put into an English dress by Mr. Merrick, who has rendered them still more valuable by his own elucidations and comments.

The public, generally, will be thankful to the translator for having translated the examples into the treble clef, and also for a full and most excellent index.

Throughout the whole of this work it is evident that the author was a complete master of the science on which he writes His system—which only differs from that of Feux in being applicable to modern as well as ancient harmony—is fonnded on a true basis; his precepts are excellent; and his examples apposite and clear.

From the Atlas, No. 453.

The original doctrine contained in the work of ALBRECHTSBERGER comes before the public with the best recommendation that any system of instruction can possibly have, namely, that of producing brilliant scholars and ornaments to the art. Out of this school pass, in magnificent procession before the mind's eye, a long train of accomplished musicians—HUMMEL, EYBLER, SEYFRIED, SCHNEIDER, MOSCHELES, &c. &c. and, lastly, the modern colossus of harmony — the wizzard and the poet— BEETHOVEN.

The form in which the work appears will render it very acceptable to the student on the score of its convenience for reference-

ple, in clear musical notation. In treating of thorough-bass, which, as it forms the elementary study of the science of harmony, is, of course, the first subject discussed, the author, from simple combinations and those which are readily recognized by the practised eye, extends his enquiry into possible and probable combinations of sounds not the less necessary, however, on that account to be inculcated in a thorough system fitted to meet every accident, and set at rest every questionable point. This comprehensiveness of plan, while it renders the work the more valuable to those who have made extensive previous acquirements, and read and revolved much upon the subject of harmony, points it out as adapted only to mature students: the young learner would only be confused by a multitude of terms that practical knowledge and an intimacy with classical examples can alone render intelligible.

The whole of the author's doctrine in thorough-bass is thus briefly summed up by M. CHORON:

After having regarded intervals in general as elements of chords, the author, establishing his whole theory on the direct or inverted forms, reduces all chords to the consonant harmonic triad—the chord of third and fifth—capable of admitting successively or simultaneously the addition of the dissonances of the seventh, ninth, eleventh, and thirteenth—in all, five direct chords which, with their inversions, comprise all the chords imaginable. Every one of these chords, as well direct as inverted, is the object of a particular study. The author makes known their different genera and species, gives rules for their employment, and numerous examples facilitate the comprehension of the precepts, and make the pupil familiar with the practical operations. This discussion, forming, as it were, the first part of the Method of Harmony, is followed by the study of modulation and the description of the various cadences, completing this part of the course.

Although the elements of the system are reducible to so small a compass, yet the theory itself is far more elaborate than any which has yet appeared in England. The variations which exist between the scientific nomenclature of different countries, joined with the difficulty of communicating *precise* notions on so evasive and metaphysical a subject as music, render the author in letter-press occasionally obscure; but the sight of his musical examples never fails to clear up any previous difficulty.

From the Atlas, No. 454.

What follows, however, relative to simple counterpoint in all its varieties, to double counterpoint, to imitation, fugue, and canon, which constitute the doctrine of high composition, is entirely new to the mere English reader, unless he happen to have seen the theoretical writings of the late Mr. KOLLMAN, which, by some accident or other have failed to attract the attention in

England that the novelty of the subject and their own intrinsic merit deserve.

Composers the most happily gifted with invention, and MOZART among the number, have laboured incessantly to develope and improve their scientific power, and for one remarkable passage of canon or imitation that we may find in their writings, there have been probably fifty exercises that have never seen the light. In the supplement to the work before us there are some highly interesting specimens of canon in the unison, in three or four parts, by MOZART—studies which, we believe, are now for the first time given to the public.

The advantage which the present theory of counterpoint possesses over foreign works is that it discusses the somewhat difficult and embarrassing rules of the science in our native language, and that the examples are free from the obscurity of the clefs of ancient music. A greater simplicity in the form of communicating the idea cannot be desired. The study of simple counterpoint commences with that in two parts, note against note, and then proceeds to other varieties of two, three, four, six, or eight notes against one. To these succeed lessons in simple counterpoint of five different kinds in three parts, and also in four parts, &c. The next section of the work contains observations on imitation, fugue, inversion, and fugue on a choral or plain chaunt. The last section treats of double counterpoint in the octave or fifteenth, in the tenth or third, and in the twelfth or fifth, also of double fugue and canon.

The mode in which our author communicates his doctrine in the rudiments of counterpoint is by erroneous and correct examples; of the former the errors are all numbered for reference and the reason why they are considered faulty explained in the volume of text. It will scarcely be credited that before a scholar can put a second part to a given plain chaunt of a dozen semibreves in the length, in the exercise of note against note, the most simple of the elementary studies of counterpoint, he may run into half the same number of mistakes.

In No. 45 is an example of the first species of counterpoint. This example contains six faults, pointed out by the figures below the bass.

The first is that the bass does not begin in the same key with the plain chaunt (which is the subject), for the chaunt is in C major, and the bass begins in F.

The second fault is the unison, which is allowed on the first and last note only.

The third is the octave, in form of a final close, preceded by the major sixth.

The fourth is the superfluous fourth placed under E, and which is forbidden in the first species of couuterpoint, wherein concords alone should be used.

The fifth is that too many sixths are used in succession, which,

like many thirds or tenths, produce an insipid and puerile harmony.

The sixth is, without mentioning the hidden octaves, the bass cadence in the upper part; for, in the strict style in compositions in two parts, the last chord but one should always be the minor third, even when the bass is used instead of the alto.

When the notes excepted against in the faulty example are compared with the corrections in the succeeding one, it becomes plain that the objections of the master are founded in true taste. But, if in combining simple consonant intervals in notes of the same length, the path of the student is thus beset with error, of how much importance is it to one who aspires to be a composer, in the honourable sense of the word, to master, at an early age, the rules for fine writing! On this plan, in the exemplification of errors and corrections, our author extends his observations through every branch of simple counterpoint; but, as it is not our business to do more than indicate the process through which he communicates instruction, we shall not attempt to follow him at the length to which the interests of the subject would otherwise incline us.

Double counterpoint in the octave or fifteenth is thus defined:

When, in a composition in two parts, the parts are so composed that the upper part may be inverted an octave lower, so as to become the under part, whilst the other retains its place unaltered; that is named a double counterpoint in the octave. There may be, moreover, a third or fourth accompanying part, but the intervals in the two inverted parts must appear in the following way:

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

Hence it is obvious that the unison answers to the octave, the second to the seventh, &c.

The rules and examples given for this interesting branch of study are very clear and intelligible; and, when the student has gratified himself by the solution of various musical problems, and the new and delightful effects produced by inversions, he will find in the practice of the counterpoint, in the tenth and twelfth especially, in evolving from two parts a harmony of three and four, such ample material for the exercise of his subtilty and acuteness, that his industry will doubtless keep pace with the success of his discoveries. There are minds (and of no mean order) to whom doctrine of this kind is for ever addressed in vain; there are others whom it will influence with a greater ardour in the musical researches than they ever knew before. These are the secrets of the science which HANDEL and BACH had fathomed in their fullest extent, and to which the lasting charm of the old music, both of the German and Italian schools, is to be ascribed.

We feel convinced that the student, who has the requisite ca-

pacity and diligence, by assiduously investigating the examples and comparing them with the doctrine contained therein, may eventually attain to that knowledge in the mechanism of composition, without which a musician may indeed compose, but can never be said to be on the high road to greatness in his art. The work will, doubtless, find a place in every musical library.

From the Spectator, No. 363.

The publication of this work, with the numerous and highly respectable list of subscribers attached to it, is a proof, among many others, that music is beginning to occupy its proper station as a liberal art in this country. ALBRECHTSBERGER was born a century ago: CLEMENTI had made him knowh to England as a composer: but the fame only of his elementary work had reached our musical public. His reputation as a theorist, and the general desire, as well as the general necessity, which exists among the rising generation of musicians of this country for improvement, has rendered the publication of this work, which a few years since would have been hazardous, a safe and desirable speculation.

There seems to have existed among certain writers of the German school a predisposition for complicated harmony: their musical aliment appears to have, necessarily, generated fugue and canon, or the organ of philofugativeness must have been deveoped in an unusual degree. ALBRECHTSBERGER said of himself, "I have no merit in composing good fugues, for I do not recollect ever having an idea that might not be employed in double counterpoint." It is from SEBASTIAN BACH, from the author of the present work, and from such men, that the *matériel* of harmony is acquired. they furnish our musical storehouses and arsenals; they equip our HAYDNS, MOZARTS, and BEETHOVENS for the field; they discover and lay bare

—— "the chains that tie
The hidden soul of harmony."

BEETHOVEN, HUMMEL, F. SCHNEIDER, EYBLER, and MOSCHELES, were pupils of ALBRECHTSBERGER: and, though he had no power to form, he had the ability to direct, the minds of these eminent men. He did not make them, but he enabled them to be what they are. The seed fell into good soil, but he was the seed.

For a portion of this valuable work we are indebted to the care and industry of the Chevalier DE SYFRIED, who collected and arranged the materials during the course of study he followed under the guidance of its author. The treatise on composition was written by ALBRECHTSBERGER, except a few additions collected from his oral instructions.

We shall not attempt to analyze the contents of this elaborate treatise; and criticism on a composition which has trained the pupils whose names we have mentioned would be at least superfluous. The tree is best known by its fruit. It ought to find

place in the library of every musical student; and what musician is not a learner to the end of his life? The second volume of the work consists entirely of examples and illustrations; and the whole forms a rich treasure of theoretical and practical information.

From the Athenæum, No. 378.

To enter into an examination of the body of science, both in precept and example, which these two volumes contain, would be utterly useless and unprofitable to the general reader, while the name of Albrechtsberger, as the first theorist of his day, is too well and reverently known in the musical world to render our comments necessary for the benefit of those who take pleasure in the "concord of sweet sounds." The work is presented to the public in a sufficiently portable form, and the numerous examples contained in the second volume are clearly printed. No musical library which does not possess the work in its original form can be complete without this translation.

From the Court Journal, No. 300.

Amongst the numerous treatises on musical science, none ever presented itself with more simplicity of comprehension than the one now before us. The name of its author is known, and highly esteemed for his many and elaborate works, which have instilled into the industrious pupil a wish to acquire a full and satisfactory knowledge of all that appertains to a completion of musical study.

The present work commences its musical instruction in the simplest forms, explaining with great perspicuity the affinity that one note bears to another; and, pursuing the same course, developes the whole art and mystery of what is understood to be the science of music.

The explanatory notes are of much value as a further elucidation of the matter treated of by the author, and afford much instruction that is new and valuable to the student.

There are many persons who play chords without having a thorough knowledge of their use. This deficiency is made perfectly intelligible, and the whole arrangement, from simple melody to double and triple counterpoint, and the more elaborate working of musical science, is clearly explained.

The student will have much pleasure in perusing the article treating on modulation; and those who are unaccustomed to write for wind instruments, and on vocal arrangement, will find much valuable matter for study, as the plates are numerous, brief in matter, and complete in reference.

We strongly recommend this excellent work to the notice of all lovers of musical science. Great praise is due to Messrs. Cocks and Co. for this additional present to musical learning; and we trust that their efforts will be remunerated to the extent they merit.

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